

VOL. X, No. 4

OCTOBER, 1920

ART AND ARCHAEOLOGY



Published at Washington, D. C. by
THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

APPRECIATIONS

"Do let me congratulate you on the appearance of the last two numbers of ART AND ARCHAEOLOGY. The first of these—that relating to Greek antiquities—was borrowed from me so promptly by a friend that I have not had a chance to read it. The illustrations looked very attractive, however. The last of these two numbers—that relating to cliff dwellers and other American antiquities—I have read from cover to cover and find it extremely interesting."—WILLIAM SUMNER APPLETON, *Boston, Mass.*

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ART AND ARCHAEOLOGY

An Illustrated Monthly Magazine

PUBLISHED AT WASHINGTON, D. C., BY

THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

ART AND LIFE (NEW YORK) COMBINED WITH ART AND ARCHAEOLOGY

VOLUME X

OCTOBER, 1920

No. 4

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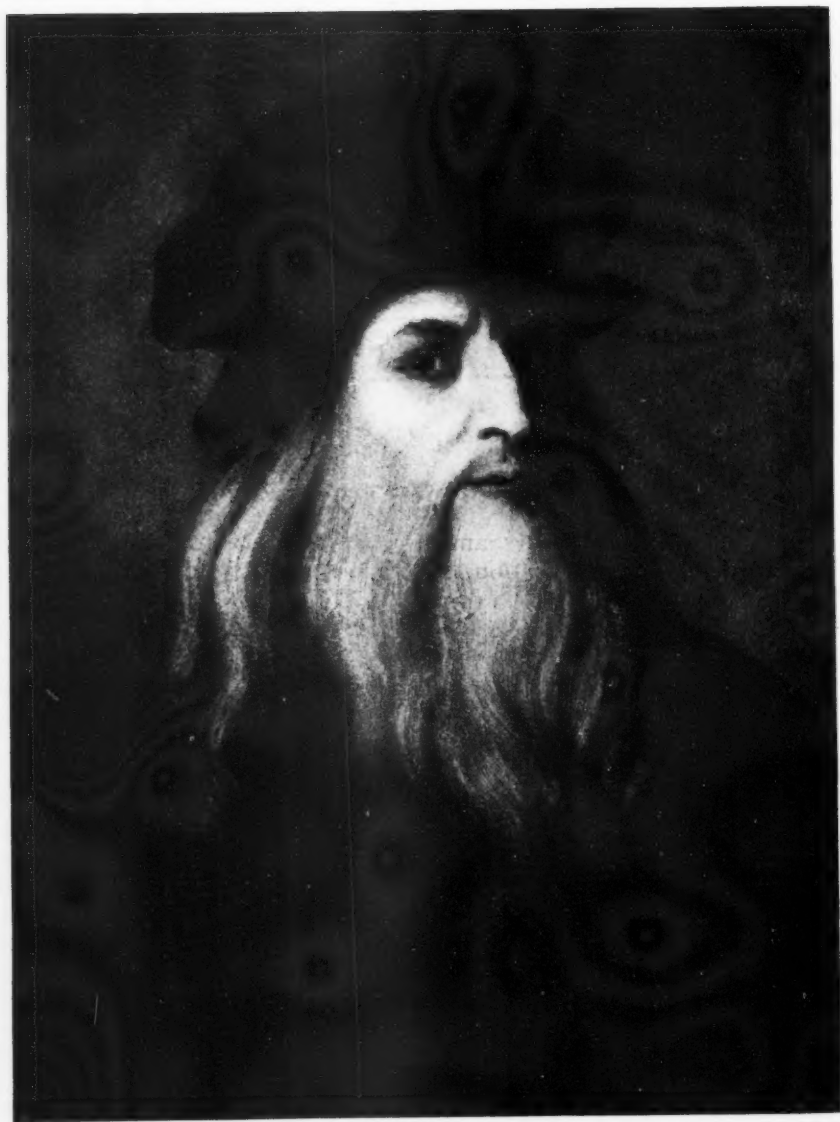
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SELF-PORTRAIT OF LEONARDO DA VINCI (1452-1519)

UFFIZI GALLERY, FLORENCE

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ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME X

OCTOBER, 1920

NUMBER 4

ARTISTS' SELF-PORTRAITS

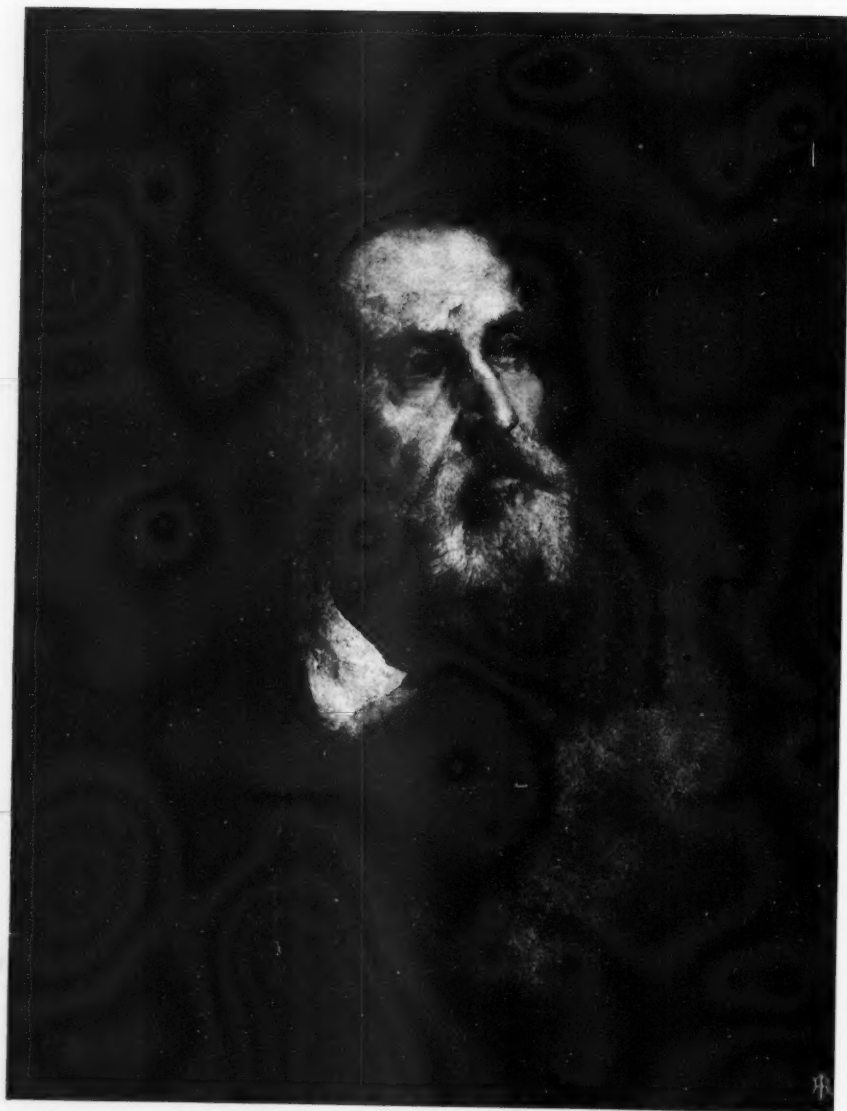
By RICHARDSON WRIGHT

IN ONE of his note-books Samuel Butler makes this observation: "A great portrait is always more a portrait of the painter than of the painted. When we look at a portrait by Holbein or Rembrandt, it is of Holbein or Rembrandt that we think more than of the subject of their picture. Even a portrait of Shakespeare by Holbein or Rembrandt could tell us very little about Shakespeare. It would, however, tell us a great deal about Holbein or Rembrandt."

Thus all portraits are, to a degree, self-portraits, just as all novels are, to a degree, autobiographical. When Raphael said that he painted "man as he ought to be," he meant, as Raphael thought man ought to be. It is well nigh impossible for an artist to paint the temperament, peculiarities and character of a sitter without exchanging some of them for his own. Kipling was right—he paints the thing as he sees it. This prerogative of selection, of showing a man ever at his best, has descended from ancient times to the present, save

in those modern radicals who scorn all the traditions of Art and paint the thing as nobody ever sees it. To the saner men it is still a canon. There is very much of William Chase in his portraits and much of Sargent's fastidiousness in his. In this lies the individuality of their work—the genius behind their technique.

The same characteristics can be observed, too, in men who were not distinctively portrait painters, but have left us portraits of themselves; there is something of their landscapes or their frescoes or their easel pictures in their self-portraits. It is a solemn fact, the man who paints cherubs instinctively puts something of the cherub in his own portrait; which is reasonable enough, since he maintains the cherub outlook on life and naturally considers himself in much the same cherubic light. In Overbeck's portrait of himself you can read the spell of Tuscany that gripped him in youth and won him the soubriquet of the Nazarene. Henner, who reveled deliciously in female



SELF-PORTRAIT OF TITIAN (1477-1576)

UFFIZI GALLERY, FLORENCE



SELF-PORTRAIT OF GIULIO ROMANO (1492-1546)

UFFIZI GALLERY, FLORENCE



SELF-PORTRAIT OF SIR JOSHUA REYNOLDS (1723-1792)

UFFIZI GALLERY, FLORENCE

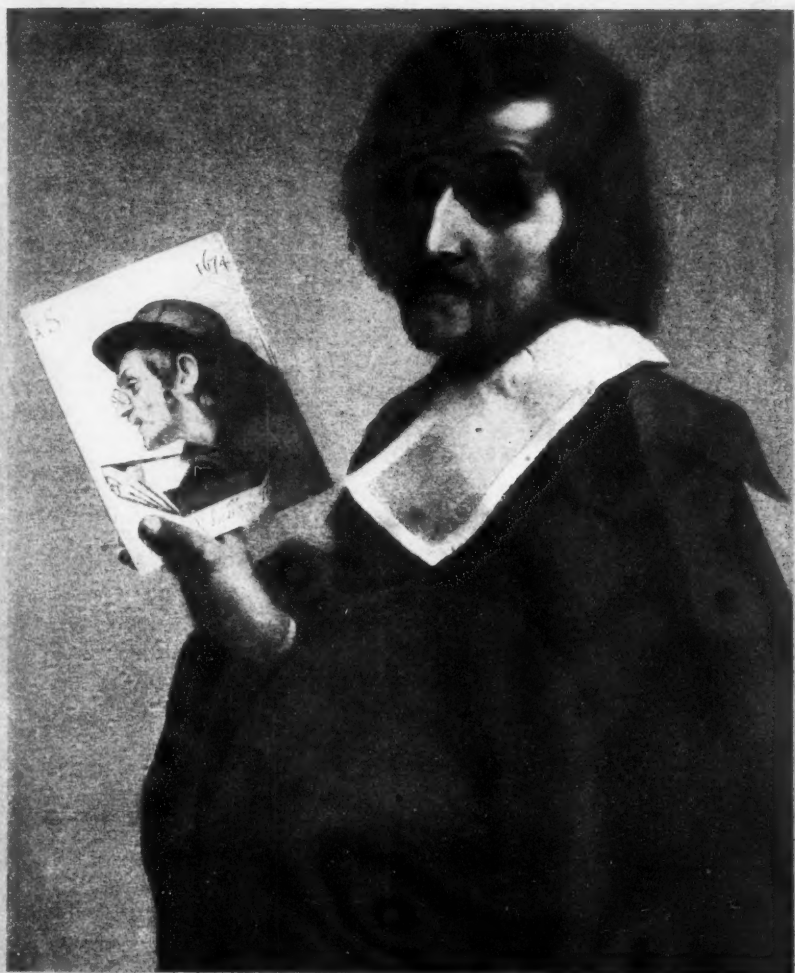
flesh painting, cannot entirely hide it in his rather buttery portrait of himself. Bouguereau's correct, conventional style of super-porcelain painting characterizes his own portrait. The

element of personality seems insoluble, unforgettable, irrepressible. His personality is the real master of the artist's technique, the demos that holds the brush and selects the colors.

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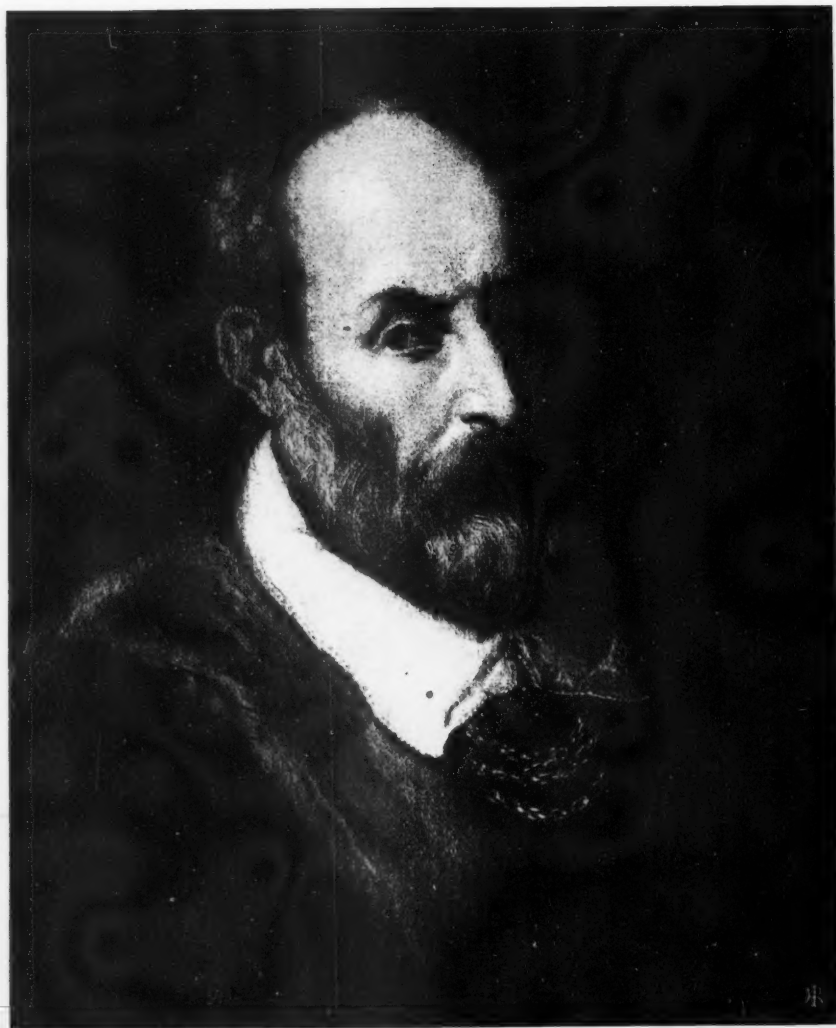
SELF-PORTRAIT OF CARLO DOLCI (1616-1686)

UFFIZI GALLERY, FLORENCE

One may wonder why artists paint themselves. Explanations are innumerable and each has its own amusing examples.

Even the least vain of us nurses the legitimate ambition of not being forgotten. We want the world to remem-

ber us and we want posterity to know both what we looked like and what we actually were like. Tennyson has put this theory into verse. He is said to have gotten the idea from George Frederick Watts while the latter was painting the laureate.



SELF-PORTRAIT OF VERONESE (PAVLO CAGLIARI, 1528-1588)

UFFIZI GALLERY, FLORENCE

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ART AND ARCHAEOLOGY



Self-portrait of Raphael Sanzio (1483-1520),
Uffizi Gallery, Florence

"As when a painter, poring on a face
Divinely, through all hinderance, finds
the man
Behind it, and so paints him that his
face,
The shape and color of a mind and life
Lives for his children, ever at its best."

The old Italian masters, schooled in monastic humility, made so bold as to put themselves in their frescoes. Perugino is in his *Cambio* fresco; he also left a portrait of himself, showing a rather tight-lipped, dour old fellow. Tintoretto slipped into his *Miracle of St. Mark*, and Veronese into his *Marriage at Cana*.

Such examples are legion. These old masters saw to it that their enemies were abased among the goats and it was natural that, having a wholesome respect of themselves, they should choose to be among the sheep—up with the adoring devout, close to the throne.

Another explanation of why an artist paints himself is that he is always seeking after the perfect expression, the clearest crystalization of personality, which is not possible where the personality of another sitter intrudes itself upon the vision. The physician knows that he cannot heal himself, but the artist considers himself his best portraitist.

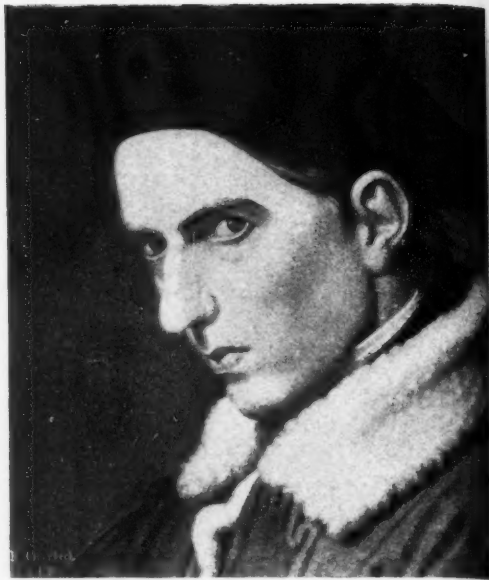
There was Rembrandt, for example, a man of many moods. No other artist could get them all in one portrait, so he painted and sketched innumerable



Self-portrait of Hans Holbein (1497-1543)
Uffizi Gallery, Florence



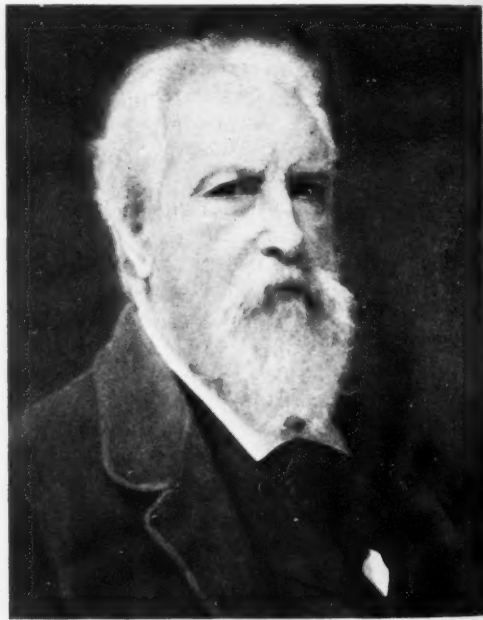
Self-Portrait of Rembrandt, Uffizi Gallery, Florence
(1607-1669)



Self-Portrait of Overbeck, Uffizi Gallery, Florence
(1789-1869)



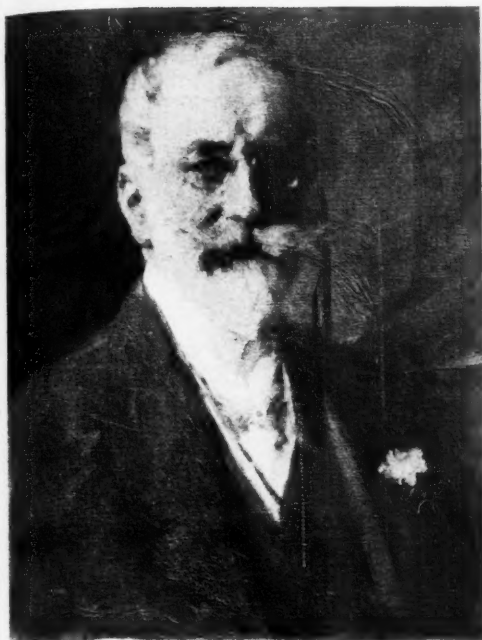
Self-Portrait of Leighton, Uffizi Gallery, Florence
(1830-1896)



Self-Portrait of Bouguereau, Uffizi Gallery, Florence
(1825-1905)

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Self-portrait of William Chase
(1849-1918)

pictures of himself, and we see Rembrandt as a Young Man, Rembrandt With Open Mouth, Rembrandt With A Fur Cap, Rembrandt With A Fur Cap and Coat, Rembrandt With Dishevelled Hair, Rembrandt Laughing, Rembrandt As A Polish Cavalier, Rembrandt in 1648, Rembrandt and Saskia.

George Frederick Watts seems to have preferred himself in costume. We have the portrait as a youth of seventeen, the one of him in armor painted in Florence, the one as *The Venetian Senator*, quite grave and thoughtful, the 1864 portrait that hangs in the Tate Gallery showing him in the conventional artist's hat and cloak, and finally the unfinished portrait of 1904, the vision that death stopped—or began—of one who awaits calmly the echo of the trumpets blowing on the other side.

A third example would be Sir Joshua Reynolds who, either for the enlightenment of posterity or the lack of the perfect model, found time, during a life crowded with portraits, to paint himself no less than forty-five times.

To posterity and perfection, might be added a third reason for an artist painting himself. It would seem that every so often a man must stop and take stock of himself. Men in commerce today use efficiency tests. The physician takes his own blood pressure. The writer writes something that he actually likes to write. The editor



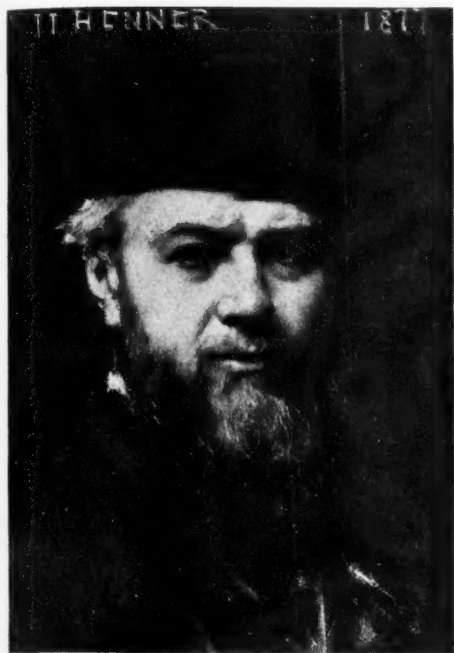
Self-portrait of Filippino Lippi, Uffizi Gallery, Florence
(1460-1505)



SELF-PORTRAIT OF PERUGINO (PIETRO VANUCCI, 1446-1524)

UFFIZI GALLERY, FLORENCE

ART AND ARCHAEOLOGY



Self-portrait of Jean Jacques Henner (1829-1905),
Uffizi Gallery, Florence

publishes something that pleases himself alone, without regard to what the dear reader thinks. And in like manner, the artist tests the measure of his own personality. He has a dread of being like the man in the Bible who, looking at himself in a glass, goeth away, forgetting what manner of man he is. Let the artist look at himself in a glass—and his brushes are in his hand!

Now this, too, has some interesting results. Manet's self-portrait of 1878, *The Portrait With The Palette*, shows him younger than the portrait painted eighteen years previously. Durer was satisfied with thrice taking stock of himself and signing the results. Of the moderns one would expect to be constantly in front of a mirror, Whistler painted or drew himself only four times,

Chase three times, and Sir Frederick Leighton only twice—the first in 1846, a half-length that was his initial canvas, the other in 1881, which is illustrated here, for the Uffizi.

To the Uffizi we look as the greatest gallery of self-portraiture extant. The collection was begun by Cardinal Leopoldo de Medici, who purchased the collection already started by the Accademia di S. Luca at Rome. To this the Grand Duke Pietro Leopoldo added in 1768 the collection of the Abate Pazzi.

By no means can the claim of authenticity be sustained in the case of every portrait shown in the Uffizi. Some of them do not even represent the persons they are said to portray. Out of fifty-nine portraits of old masters listed, seventeen are not from their brush or are mere copies of existing self-portraits. The Dosso Dossi, for example, does not even belong to the master's epoch. The Giorgione is incredibly insignificant and poor. The Hans Holbein, despite the signature, is not genuine. Others are unquestionably self-portraits. The original of the Filippino Lippi illustrated here is an astonishingly sympathetic painting executed in monochrome on a tile. The Raphael was painted in 1506, in the master's twenty-third year, for his uncle Sinione Ciorla of Urbino. From Urbino the picture went first to the Academy of St. Luke and thence to the Uffizi. Authorities disagree on the Titian portrait; one will say that it is a varied copy of the original in the Berlin Gallery and bought in Antwerp in 1677; others tell this fantastic story—of how Titian painted the portrait for his family and presented it to his cousin Tiziano Vecelli. After his death the picture was declared common prop-

ART AND ARCHAEOLOGY

erty, in 1728 it was sold to Marco Ricci by an Oswaldo Zuliano, a treacherous guardian of Alessandro Vecelli. Zuliano took it to Venice on the pretense of having it valued and then sent it to Ricci at Florence. From Ricci the Uffizi acquired it. The Vecelli family could not account for its disappearance until one of their members saw it in the Uffizi. Quite amusing this, but how like the average modern family's quarrel over an ancestor's portrait.

Among the important artists who hang in the Uffizi are Lippi, Raphael, del Sarto, Perugino, Vasari, Holbein, Matsys, Van Dyck, Rembrandt, Titian and Rubens. The later painters include Angelica Kaufmann, Ingres, Jules Breton, Watts, Millais, Leighton, Cabanel, our own William Chase and, of course, the coquettish Mme. Le Brun, a striking portrait that sparkles with all her characteristic vivacity. Of all the portraits in this gallery none is so often absent from its place being copied.

Another Le Brun self-portrait hangs in the National Gallery, and of its painting she tells, in her fascinating memoirs, quite the most interesting confession

about self-portraiture we have encountered. It has a delightful feminine flavor. In an Antwerp collection she was intrigued by Rubens' *Chapeau de Paille*, now in the National Gallery. "This wonderful painting represents one of Rubens' wives," she writes. "Its principal effects consists in the different lights given by the sun, daylight and the sun's rays. Perhaps only a painter can judge of its merits and wonderful execution. I was enchanted with this picture, and when I returned to Brussels I made a portrait of myself and endeavored to obtain the same effect. I wore on my head a straw hat, a feather, and a garland of field flowers, and held in my hands a palette." Then she concludes naively, "When the portrait was exhibited in the Salon, I may say that it added a good deal to my previous reputation."

Truly the artist is gifted above other men. He can add to his reputation by painting himself. He strikes a veritable mine of kudos in the

"power the giftie gie us
To see ourselves as ithers see us."

New York, N. Y.

COAST OF MAINE

Pine crowned rocks edging the voluptuous sea,
Thy beauty lies in thy stoned majesty:
Graven, storm-swept ledges of Eternity.

LEBARON COOKE.



"The Knight's Vision," by Raphael

RAPHAEL'S WAY OF WORKING

By MARRION WILCOX

WHY WAS it Raphael's practice in all his works to employ every available means for the idealization of his subjects, and what was the fountain-head of his idealism? What method did he follow in his preparatory studies? What mediums did he use? The *Knight's Vision* with its full cartoon—a pen drawing pricked for pouncing on the panel—suggests these questions.

Toward the close of the fifteenth century and in the first quarter of the sixteenth century the tempera painters in Italy continued to use egg as a medium. During the same period progressives were availing themselves of the new method of painting in oil, choosing as their mediums such drying-oils as those extracted from linseed, nuts, or the opium poppy, either plain or mixed with varnish. But, since there were advantages in each of the meth-

ods, we naturally find some of the wisest painters intent upon combining both mediums and thus trying to secure the best results of each. This was Raphael's practice, as the enamel-like surface and remarkably good state of preservation of his pictures make it incredible that they were painted in oil colors alone. He had egg as well as oil; he was quite familiar with the properties of drying-oil, and in addition he had oil varnishes consisting of large quantities of soluble resins dissolved in a comparatively small quantity of linseed oil. It is not possible for us to say definitely whether he also had such volatile mediums as spirits of turpentine. The first clear literary evidence that these volatile mediums were being used by painters is found in the sixteenth century manuscripts, where recipes are given for preparing varnishes by dissolving resins in spirits of turpentine,

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oil of spike, and petroleum. We must assume that Raphael experimented with all known mediums and methods in his desire to attain perfection of finish. Microphotographic tests reveal a very high finish of surface in his paintings, and the actual brushwork is concealed, as it is in works of the Van Eycks and their followers. We know, however, that Perugino painted in oils, and that fact makes it certain that his pupil tested the oil-painters' methods very thoroughly indeed. Now, as for his method of execution, this was about as follows: The color scheme was applied in an even impasto on a monochrome under-painting or brush-drawing, shaded and modelled in brown tones over white. Solid layers were put over transparent ones, the object being not only to get transparent undertones but to obtain a radiant base. The *Knight's Vision* was painted on a wooden panel, and we find that the woods most in favor for this use are the poplar, tulip wood, oak, and cedar, though plane wood and chestnut had their advocates. Panels were preferred to canvas before Raphael's day, but canvas was used very generally from that time. Many large pictures, originally painted on panels, have been in following centuries transferred to canvas. In the selection and blending of pigments Raphael as a rule displayed intimate acquaintance with their durability, though Moreau-Vautier calls attention to a single exception. He says that madder mixed with white is absorbed; and so it is that in Raphael's *Madonna of Francis I*, in the Louvre, a part of the Virgin's drapery is now a yellowish white in the lights and a purplish red in the shades. Originally the drapery in question was uniformly red. But this red was mixed with white in the high lights. The white absorbed the

madder and in time took on a yellowish tone, due to the oil and to a coat of varnish. In the shadows, on the other hand, where the madder was pure and thick, it has survived.

Now, after observing that the study for the charming figure at the right in the *Knight's Vision* is a drawing from life in his Venice sketch-book, let us summarize the method Raphael followed in later years as part of his general plan to place his own skill and talents under the formative influence of masterpieces of ancient art, though ever correcting traditional forms by original observations of nature and by anatomical studies. Thus obviously he both studied the antique and appealed to nature in order to attain the perfection of the *Canigiani Madonna*. Then, too, he recalled the works of Donatello, of Signorelli, of Botticelli and Filippino, and refreshed his early reminiscences of Mantegna. "One step further he went even than this," according to Crowe and Cavalcaselle. "He fell to admiring the methods which Michaelangelo had displayed, as to form, in the *Pietà* at St. Peter's, as to attitude and drapery in the *Madonna of the Uffizi*. He made Michaelangelo's system of painting his own, adapting to his compositions the clear contour and modeling of Buonarrotti, his translucent blending of tints and marbled smoothness of surface." He also adopted Michaelangelo's habitual contrasts of light and shade. "But with what labor and exercise of patience he compassed all this it would be hard to understand if the numberless drawings had not been preserved which preceded the actual undertaking of the altar-pieces of Domenico Canigiani and Atalanta Baglioni." In both of these pictures he drew the models of the nudes, which he afterwards draped, he copied skeletons, repeated the figures in

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various movements, and even changed their distribution in all kinds of ways.

And now let us see what light is thrown on Raphael's practice of idealizing his subjects, and on the source of his idealism, by closer observation of this little panel picture, in regard to which a writer has offered the following suggestion: "The subject breathes the very essence of that courtly and romantic atmosphere which haunted the palace of Urbino and may well have been inspired by the Duchess Elizabeth herself. This accomplished lady was the first to honor the son of her old friend Giovanni Santi with her patronage, and Raphael may have painted this little allegory for the decoration of her chamber." Quite certainly Raphael did receive at the most impressionable age his strong idealizing predilection. The teaching at Urbino which formed his character when his very first essays in the field of art were undertaken was the teaching of high courtesy, the quest

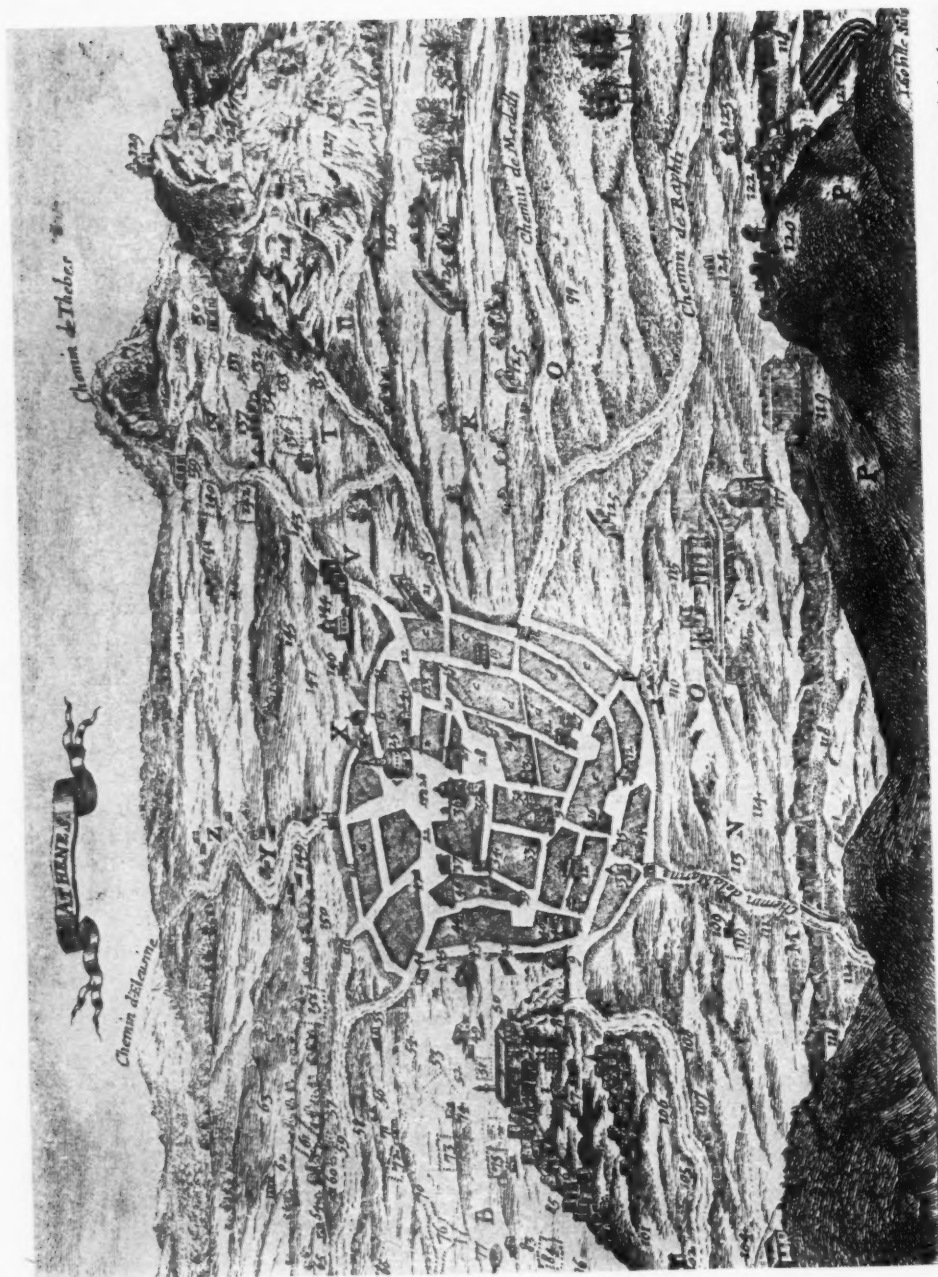
of the beautiful, the noble, in thought and action—precisely that choice of which the boyish knight is dreaming in the picture. When the Duchess of Urbino held her court in the time-honored fashion, and young people (Raphael and others) who studied to become soldiers, poets, artists, and statesmen met in her rooms, "many a courtly conversation took place" and, we are told, instruction was given for the conduct of true lovers, polished courtiers, and accomplished soldiers. Only ideal careers were portrayed then. The Knight asleep upon his shield at the foot of a laurel tree may choose between one lovely ideal, the girl who stands near his head with a sword in her right hand and a hook in her left, and another equally lovely who offers a spray of myrtle. Raphael never lost the inspiration derived from the Urbino ideals.

Yale Club, New York City.

THE TEMPLE OF NEPTUNE AT PAESTUM.

Eternal loveliness, that knows not death,
Eternal strength and boundless purity.
Oh, living symbol that the hands of men
Have crowned with such transcending dignity,
Such god-like aspiration, ageless stone,
Washed by the golden sun and liquid air,
Begirt with flowers whose spring-time joyousness
Is frail beside your own virility,
The passionate truth that marks your silent days,
Youth of the spirit; columned citadel,
Of all the bravest hopes of human life;
Gigantic majesty, enshrined and lone
In the great mystery that beauty is,
Our souls grow great in but beholding you,
Our hearts expand beyond their little span
And we partake of your divinity.

LESLYN LOUISE EVERETT.



pian of Athens, called that of the Capuchins (about 1670), who settled in Athens about the middle of the 17th century, and occupied a house at the corner of the street which now bears their name. The original has been lost, but this reproduction is a copy made by La Guilleriere engraved on copper plates by the artist's son, in 1808. See M. A. J. Lesclapart's previous article, *The Vicesitudes of Athens*, illustrated by reproductions of plates from Stuart and Revett's *Antiquities of Athens*, vol. II, no. 3, 1920.

From Omori, *Athenes au xix^e Siecle*, Paris, 1898, Plate XI.

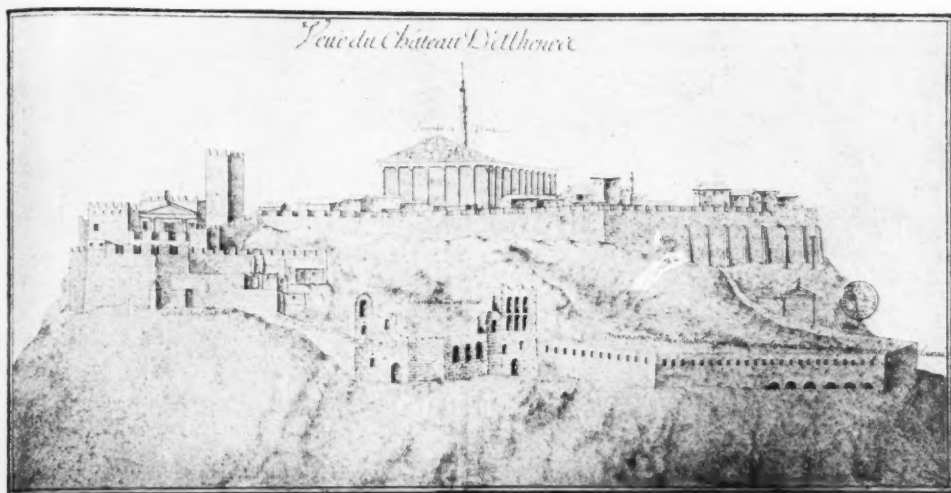
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Plan of Athens, called that of the Capuchins (about 1670), and occupied a house adjoining the Chorgic monument of Lysistrates. The original has been lost, but this reproduction is a copy made by La Guilletiere engraved in 1675. From *Omout, Athènes au xvii^e Siecle*, Paris, 1898. Plate xl. See Mr. Appleton's previous article, *The Vicissitudes of Athens*, illustrated by reproductions of plates from Stuart and Revett.



View of the Acropolis in 1674, reproduced from the design made for Nointel and d'Ortieres and preserved in the National Library at Paris. Observe the Frankish tower, the Parthenon with its minaret, and the music hall of Herodes Atticus. From *Omout, Athènes au xvii^e Siecle*, Paris, 1896. Plate xxxi.

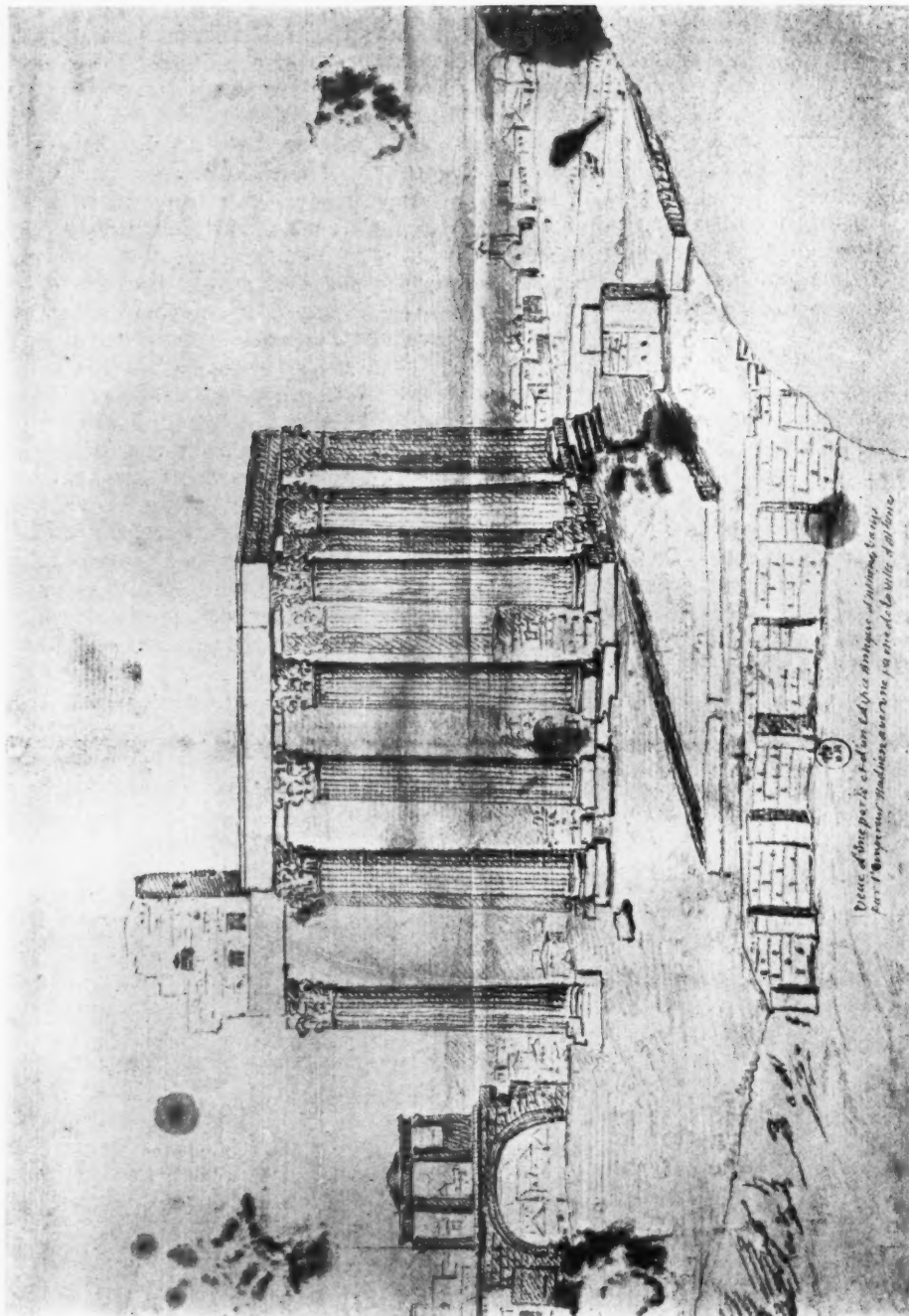
AN EARLY ENGLISH TRAVELER IN GREECE

By WILLIAM HYDE APPLETON

AS IS WELL KNOWN, the work of Pausanias, who made his famous journey through Greece in the second century A. D., is the only detailed account, which has come down to us from classic times, of that country's many objects of artistic interest. At the time of his journey Greece was still rich in works of art, and the great temples which he looked upon, were standing in all their original beauty. From scattered allusions in later authors Leake has concluded that, even as late as the fourth century, the chief monuments of ancient art were practically unharmed. But in the dark centuries that followed, devastation repeatedly swept over Greece, and in the general havoc, "temple and tower went down." We know but little of Greece during this long period and it came even to be doubted, in Western Europe, whether Athens any longer existed. Finally, with the great awakening of

the Italian Renaissance, there arose naturally, a curiosity as to the condition of Greece, but no exact information could be obtained; since, with the Turkish occupation of the country in the fifteenth century, Greece was practically closed, for two centuries after, to the rest of Europe. Not until near the close of the seventeenth century, when the Turkish terror had somewhat abated, did travelers venture to encounter the privations and perils of a "Journey into Greece," nor, have we, until that time, any satisfactory account of the condition of Greece under Turkish rule.

In 1675 George Wheler, an Englishman, made his so-called "Journey into Greece," in company with Dr. Spon, a Frenchman of Lyons. Soon after their return home, Spon published an account of the journey. Meanwhile Wheler had also been planning a book and when, in 1678, Spon's book appear-



Ruins of the Olympieion, or Temple of Olympian Zeus, attributed to Carrey and executed in 1674, during the sojourn of the Marquis de Nointel, Ambassador of France to Constantinople. This is as seen by Wheeler, showing the hermit's cell on top of the columns. From *Orient, Athènes au xix^e siècle*, Paris, 1896. Plate 211.

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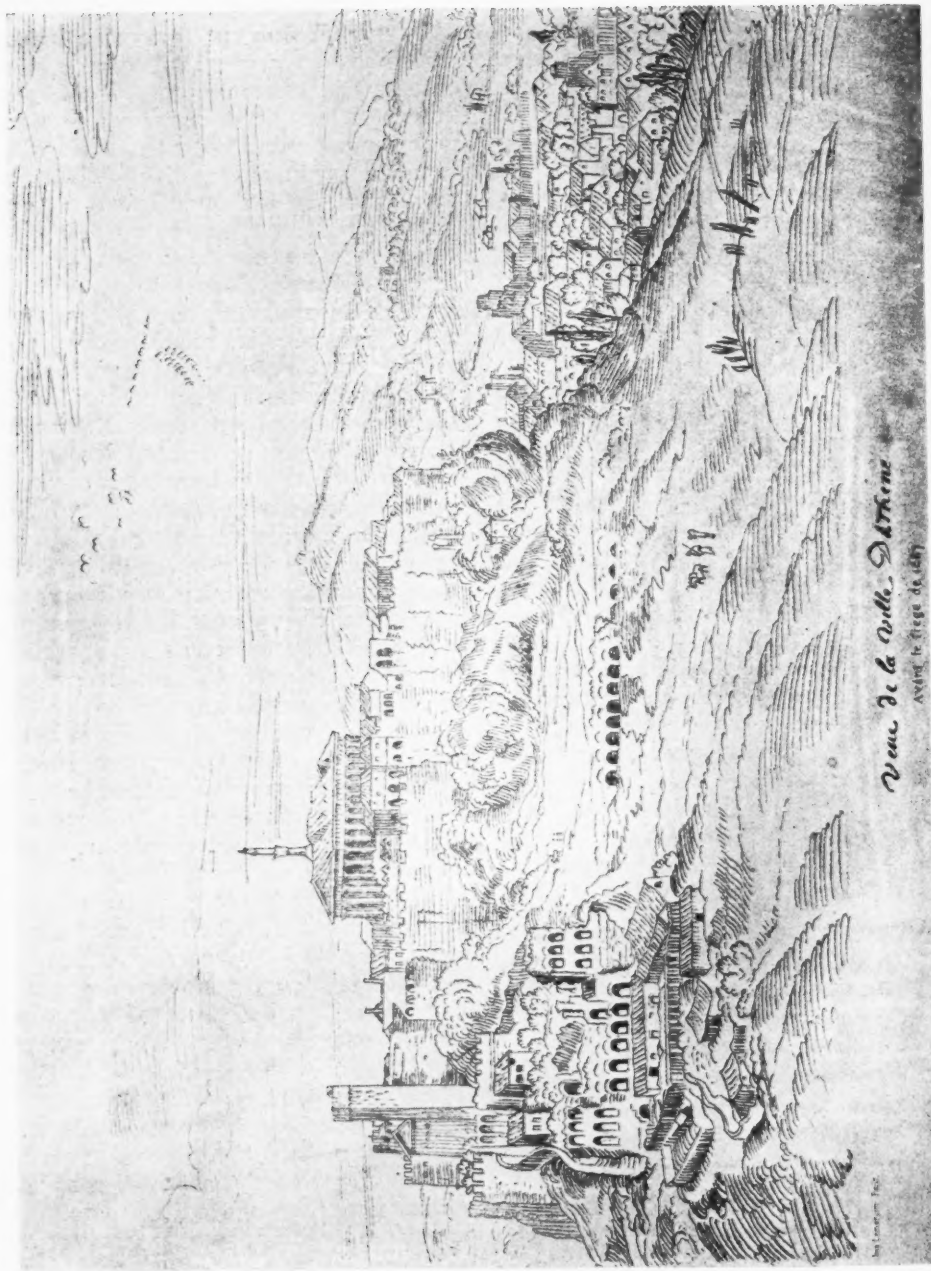
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ed, the Englishman proceeded to finish his account, and published it in 1682. The story told by these men of what they saw in Greece, and particularly in Athens, is a narrative of the highest interest, for Spon and Wheler were the first travelers since the time of Pausanias, after the lapse of fifteen centuries, to give us any account, of real value, of the condition of the Greek antiquities that had survived to the modern period. A few notices, hardly more than notices, have indeed come down to us from the two or three preceding centuries, but they are characterized by the grossest ignorance—such as calling the Parthenon the Pantheon, or naming it as the temple of the "Unknown God" referred to by St. Paul. It is in 1674 that we first come upon something of real interest; for in that year the Marquis de Nointel, the French ambassador to the Porte, in passing through Athens, was greatly impressed by the Parthenon, and employed an artist, by name Carrey, to make those famous drawings of the pediment sculptures which have been of such value in later studies of the temple. In the very next year, 1675, Spon and Wheler visited Greece and were perhaps the last travelers from the west to look upon the Parthenon before the bombardment, ten years later, reduced it to its present ruinous condition. This circumstance alone would give to their journey and their narrative the highest interest for us, who can today look only upon the ruined structure. By a comparison of their description with the accounts of the classical authorities, Pausanias and others, we may form some idea of the losses suffered by Grecian art during the centuries previous to their visit. From these earliest modern travelers, and from those who soon followed them, we learn also, with dismay, of the de-

struction that was still going on, during the century and a half that remained before Greece was finally freed from the Turkish yoke.

Though Spon and Wheler traveled together, we shall now limit ourselves to Wheler's account of the journey. The value of Wheler's work is simply as an account of what he saw. As for his theories and conclusions, they concern us little, since many of them are now known to be erroneous. Still it is fair to say for him that some of his mistaken notions have only recently been corrected. We must bear in mind the enormous amount of attention that has been given to archaeological investigation in our day, and I think we shall conclude that he was probably as well informed upon classical antiquities as could be expected of him, in his day and generation. As to the main thing—the reporting of what he actually saw—he was probably painstaking, and, in general, trustworthy. But he was greatly hampered in many ways. For example, when he visited the Acropolis in Athens he was unable to take notes or make sketches while actually on the spot. Had he done so he ran the risk of arrest as a spy, making notes of the fortifications into which the entire Acropolis had been converted by the Turks. He was obliged, therefore, to write out his description later, from memory, which might, of course, fail him in some important details.

Wheler met Spon by appointment in Venice in June, 1675. There they took ship for Constantinople, stopping at various points on the eastern shore of the Adriatic, and among the Greek islands, arriving at Constantinople in September. From Constantinople they came down through Asia Minor, partly by sea and partly by land, to Smyrna, whence they sailed for Zante. From



Vue de la Ville d'Athènes

Après le siège de 1826

View of the Acropolis and vicinity as seen by Wheeler, 1876. Note the Turkish minaret above the Parthenon, also the fortification of the Propylaea, with the medieval gate tower. This is a reproduction of the most ancient plan of the Acropolis now in the Art Museum of the University of Bonn.

From Oumont, *Athènes au xix^e siècle*, Paris, 1860, Plate XXII.

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Zante, partly by water and partly by land, they came into Attica, and over Mt. Parnes, by the Pass of Phyle, to Athens. Wheler tells us that they arrived at Athens in January 1676. He then proceeds to give a full account of the city, the condition of the people, the language, etc. Much of this is very curious and interesting but we pass at once to his account of the Acropolis, which he calls, generally, the "Castle." It was no easy matter to gain permission to visit it. It was the citadel of the town, strongly guarded and garrisoned by a Turkish force, and, although the travelers remained in Athens a month, they succeeded in gaining but a single admission. He says: "It was with great difficulty we obtained the favor of seeing the Castle of the Haga,* who being newly come hither and scarce well settled in his place, knew not whether he might safely gratify us; but an old soldier of the Castle, his friend and confidant, for three okas of coffee—two to the governor and one to himself—persuaded him at last to give way, assuring him it was never refused to such strangers as it appeared that we were. The Haga hath for his garrison about an hundred Turks of the country, who reside there with their families, and are always on their guard for fear of pirates, who often land there and do a great deal of mischief. Wherefore all night a part of them by turns, go the round of the walls, making a great hallooing and noise, to signify their watchfulness, and that if pirates or other enemies come, they are ready to receive them."

Having secured their permission they ascended the hill by the same winding slope that we ascend today. Wheler tells us that they passed through three gates. The third brought them nearly to the top where they beheld, on their

right, the temple of the Unwinged Victory, at that time, he says, used by the Turks as a powder-magazine. The curious fate of this temple is now well known. It had been mentioned by Pausanias and it was seen and described by Wheler. In the next century it had disappeared. Stuart and Revett looked for it in vain in 1750. So late as 1835, however, when the Greeks, after the departure of the Turks, were clearing away the remains of Turkish fortifications, sculptured fragments were found—sufficient portions of the temple being recovered to reconstruct it, piecemeal, upon its original site with the aid of Spon and Wheler's accounts.

On the left of this temple, as they ascended, they saw what they thought might be, and what really was, the Propylaea. Wheler's account, however, is confused and it is difficult to make out the state of the structure at that time. Wheler seems to have been somewhat impressed and puzzled by two towers on the right and left of the entrance. Could one of them have been that famous medieval watch-tower, taken down some years ago, but which is so familiar an object in all engravings of the Acropolis made in the early part of the last century?

Wheler's difficulty probably arose from the fact that the Propylaea, a few years before, had been greatly injured by the explosion of a powder-magazine. Probably in Wheler's time the structure was still encumbered to such an extent with the ruins, that he failed to make out its true character. The first travelers to follow Wheler, in the next century, had no difficulty in identifying the building, though Chandler found it used as a fortification; the intercolumniations walled up, and on the top a battery of cannon. Today, as is well known, the columns are seen free and clear of all the Turkish obstructions. And here we may well excuse Wheler

* Haga, i. e., the Turkish governor of the place.

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for the vagueness of his description of the Propylaea, in view of his eagerness to reach the Parthenon. With a delightful enthusiasm he says: "We could hardly stay here to make all the observations we might have done, we were so impatient to go to the Temple of Minerva, the chief goddess of the Athenians, which is not only still the chief ornament of the citadel, but absolutely both for matter and art the most beautiful piece of antiquity remaining in the world. I wish I could communicate the pleasure I took in viewing it, by a description that would in some proportion express the idea I then had of it, which I cannot hope to do."

The Parthenon which Wheler beheld was nearly a perfect structure. The only serious loss which it had suffered was in the sculptures of the eastern pediment, which we are told by Pausanias, represented the Birth of Athena in the presence of the assembled gods of Olympus. The whole central portion of these sculptures, which must have represented the most important personages in the scene, had disappeared, and in the wall of the pediment behind them an opening for a window had been made, as is generally supposed, the work of the Christians, at the time when they consecrated the Temple of the Virgin goddess Athena to be a church for the worship of the virgin Mary.* Overbeck fixes the time to be at the end of the fifth century. At that time, too, the eastern door was walled up, and as the Christian altar was placed at the eastern end of the temple, the window was inserted in the wall above it in order to light the interior.

* The slow and gradual conversion of the Greeks had the natural effect of blending the rites of the two religions, and of introducing many of the ancient ceremonies and customs of Paganism into the Church; and we are not surprised to find that the Christians chose, for the converted temple, the saint most resembling the Pagan deity to whom it had before been sacred. Thus the Parthenon, which had derived its name from the virginity of Minerva, became sacred to the virgin mother of Christ.—*Leake*.

The remaining sculptures of this pediment, which were left unhurt by the Christians, and which were seen in their place by Wheler, were a part of the rich spoil carried off by Lord Elgin, at the beginning of the last century, and are now in the British Museum in London.

The western pediment, with its sculptures representing the contest of Poseidon and Athena for the Attic country was seen entire by Wheler, and from his description and with the aid of Carrey's drawings, made shortly before this time, we can form some idea of how the subject was treated. Of these sculptures of the western pediment, as is well known, scarce anything is left to-day. Only two figures, much battered and difficult to identify, still remain in place on the pediment; and there is now in the Elgin collection, a mutilated, recumbent male figure identified as a River God (the Cephissus or the Ilissus) and supposed to belong to the western pediment.

Wheler made a curious mistake in explaining the subject of the west pediment and yet he thought he was following the ancient author, Pausanias. Pausanias, provokingly brief about the Parthenon, has only this to say of the pediments:—

"As you enter the temple called the Parthenon, all that is contained in what is termed the pediment relates to the Birth of Athena. But on the opposite, or back front, is the contest of Athena and Poseidon for the land."

It is now known that the ancient entrance to the Parthenon was at the eastern end, and hence the sculptures of that pediment must have told the story of the Birth of Athena, as Pausanias says. But Wheler, finding the only entrance to be at the west, and supposing it to be the entrance of Pausanias,



West Pediment of the Parthenon, reproducing the sculptures as drawn by Carrey and copied for d'Ortières, when on his mission to the Levant for Louis XIV, 1685-87. From *Omont, Athènes au xviii^e Siècle*, Paris, 1896, Plate xxv.

naturally tried to fit the birth scene to the sculptures which he saw on that pediment, whereas they really represented the Athena and Poseidon contest. Two figures of this pediment seem to have particularly interested him. In his description he speaks of these figures as "sitting in the corner" of the pediment at the west, and takes them to be emperor Hadrian, and his wife Sabina; "whom I easily knew to be so," he says, "by the many medals and statues I have seen of them." As it happens these are the two figures already referred to, as still in position—headless and battered—the solitary remnant which the Parthenon still possesses of its pediment sculptures.

Wheler's theory that these two figures represent Hadrian and Sabina may seem to us to-day very curious, but it persisted to hold ground, long after Wheler's time. It seems to have grown out of the well-known interest which Hadrian had in Athens, and his activity and benefactions there, and from careless reading or quotation of the statements of ancient authors concerning

him. The notion was even prevalent in Wheler's time that Hadrian had built the Parthenon, which notion, however, Wheler appears not to have accepted; for he triumphantly quotes Plutarch's statement, that Pericles built the temple; but even he thinks that this may refer to the *cella* to which, he says, "Attalus added the magnificent portico, which Hadrian most probably repaired, and adorned it with those figures at each front. For the whiteness of the marble and his own statue joined with them, apparently show them to have been of a later age than the first, and done by the Emperor's command."

Stuart, in the following century, in his "Antiquities of Athens," quotes Wheler and thinks there is at least a doubt whether the sculptures of both pediments were not put up by Hadrian. Chandler (1765) thought the sculptures all of the early age, but thought that possibly the heads of Hadrian and his wife might, out of compliment, have been substituted by the Athenians for the original heads of the statues in question. In the very interesting ex-

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amination, in 1816, of art-experts before the House of Commons Committee in England, in order to determine the value of the Elgin marbles, with a view to their purchase by the nation, it was considered of great importance by the Committee, to settle the question whether the marbles were really of the age of Phidias, as was claimed by Elgin. Among those examined, however, Payne Knight seems to have been the only one who had any serious doubt that they were the work of Phidias; and he based his view mainly upon the statement of Spon and Wheler. From the testimony of Lord Aberdeen, given before the Committee, we learn the interesting fact, that when Aberdeen visited Athens, the figure of the supposed Hadrian had still its head; that it was knocked off while he was still in the city, probably to sell to some traveler, and in its fall was broken to pieces.

When Wheler comes to speak of the east pediment he says of the sculptures, that "they are now all fallen down, only part of a sea-horse excepted." This seems a strange statement in view of the fact that Elgin brought away some eight or ten figures from the east pediment. Moreover, Carrey's drawings, made only the year before Wheler's visit, show all the figures in place except, of course, the great central group which was removed in the fifth century, by the Christians, when they made the opening for a window. We may perhaps account for Wheler's surprising statement by supposing that he naturally gave most of his attention to the western pediment, as the sculptures there were complete. The eastern pediment, then, with its great gap in the centre, impressed him, by comparison with the western, as in so ruinous a condition that when he came to write about it, his memory simply failed him, and he

thought of nothing of importance as remaining there.

Wheler's account of the interior of the Parthenon is of great interest, in view of the fact that there is absolutely nothing left today of its internal construction. "On entering the temple," he says, "my companion and I were not surprised at the obscurity, because the observations we had made on other heathen temples, did make it no new thing unto us. And that the heathens loved obscurity in their religious rites and customs, many reasons may be given—especially because, by that means, the poms they exposed to the people had much advantage; and the defects of them, with all their juggling and cheating, were less exposed to view. When the Christians consecrated it to serve God in, they let in the light at the east end, which is all that it yet hath."

Our good traveler's theory that the obscurity of the temple was for a definite purpose—fornsooth to assist the jugglery of the heathen worship, seems rather amusing when we remember that the Parthenon has been thought by many as one of the class of hypæthral temples, and therefore, partially at least, unroofed. If this view be correct, then the roof that Wheler saw may have been put on by the Christians themselves, who at the same time opened the window in the east pediment, to get their light from that source rather than through the opening in the roof by which the ancient temple was lighted. It is an interesting fact, however, that Wheler found the Parthenon roofed, and it were to be wished that he had given us some account of the kind of roof he saw. But the whole question about the roofing and lighting of ancient temples has been greatly discussed and is perhaps still *sub judice*. As the Greek temple had no windows in

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the side walls it might be supposed necessary to have some opening in the roof, for the purpose of lighting the interior, or at least to illumine the cella, where the statue of the divinity stood. In that case it was equally important to protect the statue from the rain in some way. Fergusson has a theory that the light may have come in through some kind of clerestory, instead of a skylight. But the theory now generally adopted is that of Dörpfeld, who gives up hypæthral and every other form of lighting for the Parthenon, save through the door. He takes the ground that the great door, when opened, would give abundance of light, in which case, as Miss Harrison suggests, "When the great doors were flung open, the light would be enough; reflected as it was from marble pavement and cella-wall, and a hundred glittering objects; enough for the shimmer of the white ivory, gold, and precious stones; but subdued enough to leave about the goddess, a veil of awe and mystery. It would seem indeed as though no sunlight or lamp were needed in the temple; for the radiant goddess herself was the light thereof."

Wheler entered the Parthenon at the western end, as we have said, and passed through the great western portal used by the Christians at the time when they walled up the original entrance at the east. They appear, at the same time, to have cut through the wall separating the cella from the opisthodomos better to adapt the temple to the new purpose for which it was now to be used. Of the interior which he saw, on entering, Wheler says: "On both sides and toward the door is a kind of gallery, made with two ranks of pillars, twenty-two below and twenty-three above. The odd pillar is over the arch of the entrance which was left for the passage."

Of this columniation nothing is left today save the traces, on the pavement, of the positions which the columns occupied. How much of the columniation which Wheler saw, belonged originally to the temple, or what changes had been made in it by the Christians, it is impossible to say. The words, "kind of gallery," are vague, and may, perhaps, merely refer to the architrave which supported the upper colonnade. We can form some idea of a possible interior of the Parthenon from the interior columns, still to be seen today, in the great temple of Poseidon at Paestum in Italy, where sixteen columns in the cella support an upper range of smaller columns.

Continuing his account of the interior, Wheler tells us that the Christian arrangements had not been greatly disturbed by the Turks. He saw at the extreme east, what he calls the "semi-circle of the Holy Place," or what, in church language, is called the apse. On each side of this recess there were two jasper pillars. Within was a canopy, supported by four porphyry columns with beautiful Corinthian capitals of white marble. There were two or three semicircular steps, by which to ascend to the episcopal chair of marble—the chair being still in place under the window. Dodwell, who was in Athens, more than a century later, saw, among the ruins at the east end, some fragments of red porphyry which he thought might be the remains of the four columns mentioned by Wheler.

The excellent condition of the interior of the Parthenon at the time of Wheler's visit, was due to the fact, that at the downfall of Paganism the Christians had used it as a church; and that the Turks later, on their conquest of the country, had similarly converted it into a mosque. For their purpose but

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little change was necessary. According to the Mohammedan feeling the sacred niche known as the Mihrab, and corresponding to the Christian altar, or apse, must lie in the direction of Mecca. Wheler's account agrees with this. He says "the niche of the Turk's devotion is made in the corner, at the side of the altar on the right hand; by which is their place of prayer; and on the other side a pulpit to read their law in, as is usual in all mosques."

Those who have visited Constantinople will remember the same change there, made by the Turks in the great church of Justinian—Santa Sophia—and the curious effect produced by the long prayer-rugs on the floor, lying out of parallel with the line of the side-walls in such a position that the worshippers may exactly face the Mihrab.

Leaving the Parthenon our travelers inspected the Erechtheum—the outside only, as the interior was the seraglio of the Turkish governor. This beautiful building, now a sad ruin, was, in Wheler's time, in a good state of preservation. He has, however, little to say about it; and with this building ends his tour of the Acropolis.

The Erechtheum escaped, in 1687, the fate of the Parthenon, as may be seen by Stuart's drawing made in the middle of the 18th century. It was in the main complete until the Greek Revolution, when in the siege of 1827, it suffered great damage. Afterwards, in a storm in 1852, the western wall with its engaged columns was blown down.

Leaving the summit of the Acropolis Wheler descended to what he supposed to be the Dionysiac theatre. He says that the seats were ruined for the most part, and the best preserved portion of the building was the front. He saw three ranges of arches, one above the other. These he describes in some de-

tail. He then speaks of ruins to the east, which he thinks the remains of the Portico of Eumenes. Now all this seems to show, that he took the Odeum of Herodes Atticus to be the Dionysiac Theatre. The latter was in his day, probably entirely lost to view. Extensive remains of the Odeum, however, still exist today and his description of the theatre fits exactly the Odeum. Wheler thought this to be the theatre, though he ought to have been puzzled by its distinctly Roman construction. This Odeum was not described by Pausanias in his account of Athens, because it had not been built when he made his tour of that region. Elsewhere, however, he mentions it, and says he had written his Attica before the Odeum had been built. Wheler's error long persisted. In the next century Stuart made the same mistake. Chandler was the first to point out the actual site of the theatre, though there were probably visible at the time of his visit, only the scantiest vestiges of the structure. Leake (1820) following him, speaks with entire correctness, and feels sure "that the Dionysiac theatre is indicated by the hollow at the southeast end of the Acropolis." He adduces, too, in confirmation, the coin in the British Museum which shows the theatre, with the Parthenon rising above it—tallying exactly with the description of Dicaearchus, who visited Athens in the 4th century and speaks of these buildings in their relative positions—the Odeum, then the Theatre, and the Parthenon rising above the theatre. As we now know, the excavations, made since Leake's time, have revealed the theatre and settled the question.

From the Acropolis Wheler came to what we now know as the remains of the great temple of Zeus Olympius, but

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which he failed to identify. Seventeen columns were standing in his time, one having since fallen. He calls them "Hadrian's Pillars" and says, "they are commonly reported to be the remains of his palace," a view which he seems to accept. Then he naively says, "But my companion and I are not of their opinion that believe the palace was built on top of them; for that doubtless would prove too really a castle in the air, they being about fifty-two feet high." This facetious reference to a "palace built on top," was probably suggested to Wheler by a curious structure which he saw resting on the architrave above two of the columns, and which he could not account for. It was seen by Chandler in the next century, and identified by him as the ruined cell of a Stylite hermit, of course forming no part of the original temple. It was seen by Dodwell, Hobhouse, and other travelers, in the early part of the 19th century, and appears in pictures made at that time, and was finally removed after the liberation of the Greeks from the Turks, when all the ancient buildings were at once set free from the alien accretions that had gathered about them. But Wheler does not forget the great temple of Zeus, though failing to identify it. In a long argument, he locates it in the interior of the town, apparently mistaking for it the structure now known as the Stoa of Hadrian.

After remaining a month at Athens our travelers visited various outlying places of interest—Aegina, Sunium, Corinth. At Corinth they saw the eleven monolith columns of which, a century later, four had fallen, when Byron wrote of the "seven columns of Doric mold." They finally left Athens, in February, 1676, for their homeward journey, by way of northern Greece. When they reached Lebadea the two

friends reluctantly separated. Spon, being impatient to reach his home, took ship at the little port of Asprospiti for Zante, from which he hoped to depart for Italy and France. Wheler lingered on in Boeotia intending to return again to Athens. But a month later he changed his mind and followed on in the wake of Spon. In their northern journey Wheler tells of many privations and perils. He had a particular fear of pirates in the Gulf of Corinth, until the little ship had passed safely out into the open sea. "But Heaven," he says, "that had so many times so wonderfully preserved me, did then also deliver me out of the hands of those infidels, and brought me safely to Zante the next day by noon. Whence, by the first occasion, I departed for Italy and France; where having further satisfied my curiosity and congratulated with my friends my prosperous voyage, I hastened to render myself to my country and to the long-wished-for embraces of my parents, relations and friends and to give praise to God for the wonderful things he had done for my soul."

Then, after a most enthusiastic paean of praise for England, her institutions and her laws, he continues: "Therefore arriving at Canterbury, its Metropolitan Throne, November 15, 1676, transported with unspeakable joy at the singular bliss of my country, relations and friends, far exceeding any nation I had seen beyond our British seas, I offered to God the sacrifice of praise and thanksgiving, resolving forever to call upon His great name who is the only mighty preserver of mankind."

Then follow long quotations of passages of Scripture, in praise of the Almighty; and so ends Wheler's quaint and interesting "Journey into Greece."

Swarthmore College, Pa.

PRESIDENTIAL BOOKPLATES

By ALFRED FOWLER

IN THIS YEAR of overshadowing interest in the Presidential election, a brief survey of the bookplates of the Presidents may afford a timely sidelight on the subject. That so many of our executives should have used bookplates may be a surprise to even some bookplate enthusiasts for, like a collection of autographs of the Presidents, a complete collection of bookplates of the Presidents is a rare item. But the bookplates possess an added interest as works of art.



George Washington established a good precedent by using a handsome Chippendale armorial bookplate. The arms of his family are displayed on the usual rococo shield surrounded by the conventional sprays and roses. The motto, *Exitus acta probat* (The end

shows the deed), is borne on a ribbon below the shield whilst the name George Washington is engraved in script on a rococo tablet at the base. The engraver of the plate is unknown but the fact that the arms are not heraldically correct, in that a wreath has been placed under the coronet and the eagle in the crest is incorrectly displayed, leads to the conclusion that the



engraver did not know as much about heraldry as any English engraver of that period would have known and that it must have been engraved in America. More evidence in favor of this theory results from a search of Washington's bills of goods received from London which do not show the purchase of a bookplate abroad, as was the custom with many Colonial gentlemen.

The Washington bookplate is very rare; so rare, in fact, that the plate has

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Fourteen presidents after John Tyler were bookplateless until we come to Theodore Roosevelt who followed the good precedent of having an armorial bookplate. The arms are displayed on an Elizabethan shield surmounted by an Esquire's helmet bearing the crest. The bookplate is of special interest as an example of *armes parlantes*; two rose plants, bearing three roses, growing out



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Theodore Roosevelt

of a mound or veldt. The motto, *Qui plantavit curabit*, is on a ribbon below the shield with the name engraved below that.

Mrs. Roosevelt has an artistic bookplate which is one of only eight designed by Howard Pyle. It was engraved by

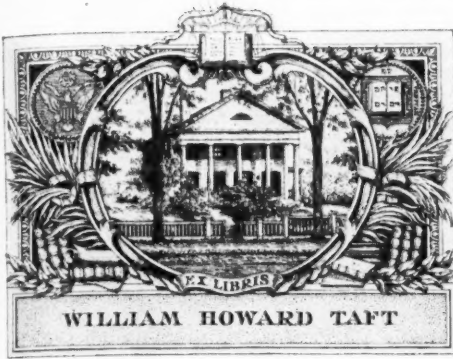
Sidney L. Smith, whose bookplates are so highly prized by collectors. The design is of classical motif, showing Terpsichore and Clio standing by an altar which bears the lettering "*Ex-libris* Edith Kermit Roosevelt." The design is quite rare in collections as Mrs. Roosevelt does not exchange with bookplate collectors.

Mrs. Grover Cleveland, now Mrs. Preston, has an imposing bookplate by the late Charles W. Sherborn, R. E., of London, which is also an unusual item even in collections of Presidential bookplates. The design was exhibited at the Royal Painter Etchers Exhibition in London, 1902. It portrays a woman standing beneath a tree, writing on a scroll, with a view of the Washington Capitol in the distance and the arms of the United States above. The lettering reads "*Ex-libris* Frances Folsom Cleveland" and the whole is surrounded with flowers and conventional foliage.

William Howard Taft has a handsomely engraved bookplate which de-



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picts the Torrey homestead in Millbury, Massachusetts, his home during his youth. The scales of Justice at the top symbolize his Associate Judgeship, the palms at the side recall his Insular Governorships, whilst the seal of Yale University is found in the upper sinister corner and the arms of the United States appear in the opposite corner. Mr. Taft does not exchange and has lost the original copper of his design.

President Wilson is using two bookplates, one depicting a shelf of books with his own signature on a scroll in front of it followed by a quotation of his own making:

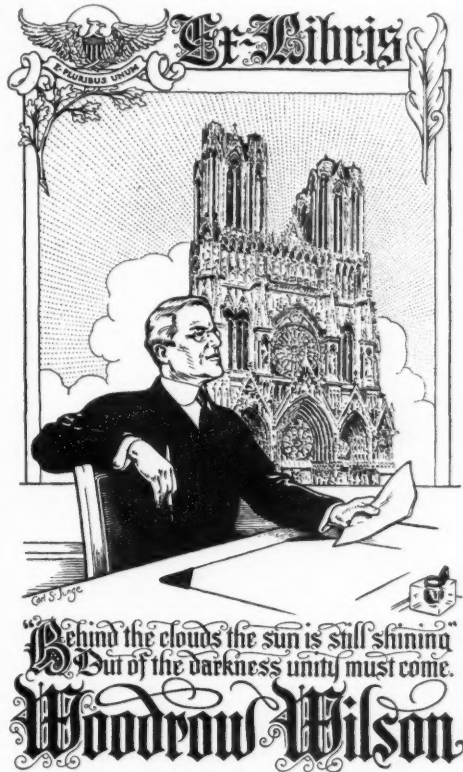
Council and Light,
Knowledge with Vision,
And Strength and Life and Pleasure withal.

The second design is a portrait of himself seated at a table, holding pen and paper, with Notre Dame in the background. The arms of the United States

are shown at the top with the following quotation below: " 'Behind the clouds the sun is still shining,' Out of the darkness unity must come."

Whether or not the present candidates have bookplates is not known but that hardly comes within our province before November second!

Kansas City, Mo.





Courtesy of Duveen Brothers

"Portraits of the Sisters, Margaret and Susanna Beckford"
By George Romney

CURRENT NOTES AND COMMENTS

Romney Portraits in America.

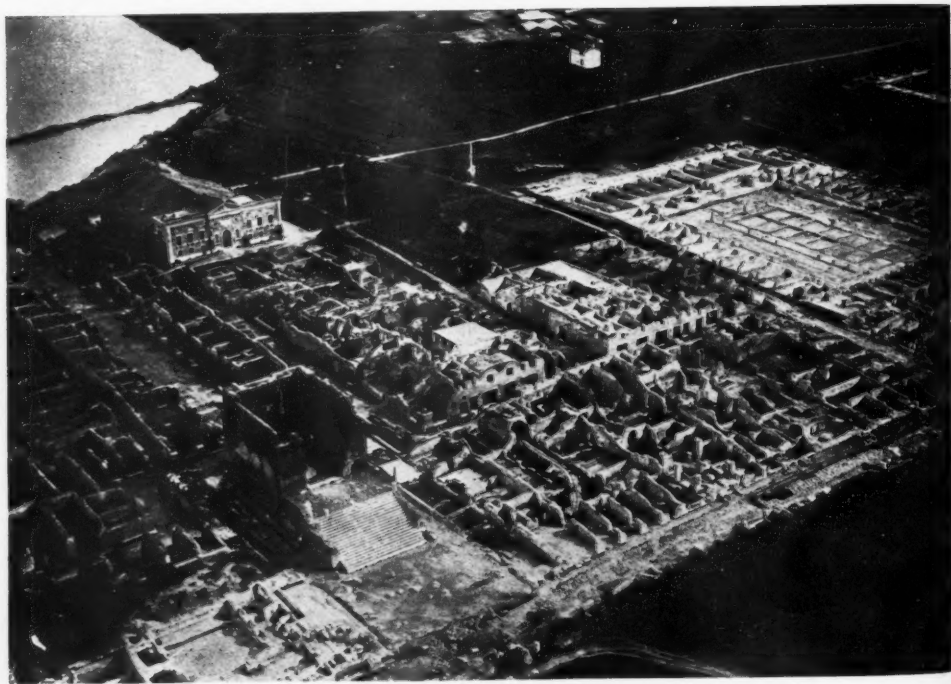
When in 1914 the firm of Duveen Brothers, New York City, purchased Romney's fine, full-length portrait of Anne, Lady de la Pole, beating every previous auction record, it was generally believed that Romney had reached the nadir of his sale-room fame. The following year the same firm paid an even larger sum to Lord de Saumarez for another full-length Romney, the portrait of Mrs. Penelope Lee Acton. These stupendous transactions remained still to be eclipsed by the same enterprising house, when recently, at the sale of the late Duke of Hamilton's fine historical portraits at Christie's, London, they paid \$275,000 for yet another Romney, this time the double portrait of the sisters Margaret and Susanna Beckford, the daughters of the celebrated William Beckford, traveler and author of "Vathek." At the same sale the Duveens also purchased for \$84,000 Romney's portrait of the father, when a boy.

The picture in question represents Margaret, the elder, at the age of six years, standing, and the younger, Susanna, at the age of three, sitting on the ground, looking up at her sister, both in white muslin dresses lined with pink, Susanna having a black band around the waist, a muslin cap with pink ribbons, white stockings and pink slippers; Margaret having a band around her head instead of a cap, and a knot on the arm. Margaret married Major-General James Orde and Susanna married her cousin, the Marquis of Douglas, who became the tenth Duke of Hamilton. The canvas measures 60 x 47½ inches. Until recently offered at auction it had been exhibited but on two occasions to the public,—at the Loan Exhibition of Scottish National Portraits, Edinburgh, 1884, and at the Hanover Exhibition, New Gallery, London, in 1890.

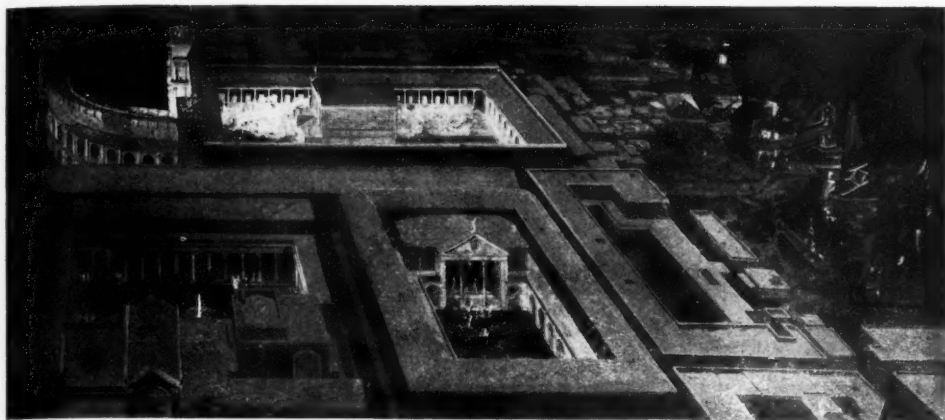
Romney's pictures of children and women have long been popular for the very reason that whether his sitters were really beautiful or not, he had the art of making them appear so. The formula is always pretty much the same,—there is little variety in the type and pattern, but yet every one of Romney's women is a woman and not a fashion plate. His painting was as simple and straightforward as his style. If there were a question of competition among the fairest faces and forms of his women there can be but little doubt that the golden apple would fall to the fine, full-length portrait of Mrs. Lee Acton, purchased as above stated, by the firm of Duveen in 1914, and which is now in America. Scarcely less charming is the same painter's "Lady Milnes" also brought to this country by the Duveens a few years ago. Mention may also be made of other famous Romney's, some of which were on view at the notable Loan Exhibition of English Portraits acquired by American Collectors held in the Duveen Galleries in 1914, when it was stated that—"Judging from the number and quality of the Old English Masters in this exhibition, it would seem few worthies had found an American home without passing through this cosmopolitan firm," among them being the magnificent portrait group known as "The Sisters," which was purchased at the Viscount Clifden's sale in 1896, and caused a sensation.

The portraits are those of Caroline, Viscountess Clifden, and Lady Elizabeth Spencer, daughter of the Fourth Duke of Marlborough, for which Romney received the sum of 80 guineas. There is also the extremely graceful "Lady Milnes" which first belonged to the Earl of Crews and aroused great admiration in Paris in 1909, when it was exhibited at the "Cent Portraits des Femmes" Exhibition. Besides these, most of which are well known, either from having been publicly exhibited or from engravings, which have found their way to this country through the auspices of the same firm, are the splendid whole-length portraits of "Mr. and Mrs. Jeremiah Milles" exhibited at the Old Masters Exhibition at the Royal Academy in 1875, the "Three Children of Captain Little" exhibited at the Guildhall, London, in 1892; "Lady Kinross," "Sir William and Lady Lemon of Carolew," "Master Day," "George Brinsley Sheridan," "Lady Elizabeth Forbes" and a full-length figure of a little girl with two sheep beside her representing "Little Bo-Peep."

It is scarcely more than forty years that the name and work of George Romney has been given that place which it will never cease to occupy, that is, beside the two other giants of English portraiture,—Reynolds and Gainsborough.



Views of Pompeii (above) and Ostia (below) from an aeroplane



Reconstruction of Civic Center of Ostia, by Raymond M. Kennedy, of the American Academy in Rome

Aviation and Archaeology.

The most recent and the most thrilling of human inventions—Aviation—has placed itself in the service of archaeology, and reproduces by means of photographs, taken at the height of a thousand or more feet, the cities and monuments of the past, which ages of neglect have buried, but which the love and scientific curiosity of later generations have restored to the light of day. These photographs, which unite in one the conquest of the air and the dominion of the earth, are most trustworthy documents and witnesses.

The reader sees the interesting and instructive ruins of Ostia—which I have already described in *ART AND ARCHAEOLOGY* (VIII No. 6, 1919)—and also those of the famous city of the dead, Pompeii, under a different aspect. He sees the ruins of Ostia as I have seen them flying at the height of a thousand feet in an Italian military dirigible, commanded by Colonel Carlo Berlini, Chief of Italian Military Aviation, who has had the happy and intelligent idea of reproducing in photographs taken from the clouds, the monuments and glories of our past.

It will be possible, with these photographs, rapidly to execute the plan of an archaeological map of Italy, to which the General Director of Fine Arts, Commendatore Colasante, lends the approval of his authority. And such is the clearness of these views, and so great is the precision of detail in these photographs, that one feels sure all the austere, glorious ruins scattered throughout our ancient peninsula will be presented with archaeological sincerity and with their original characteristics. Besides the advantage of rapidly executing a work, which with the usual methods would require many years and much labor, we shall, for the first time enjoy the sensation of seeing the whole of an ancient city and all its monuments at one view.

Flying over the city at the Tiber's mouth—over Ostia Antica—I recognized each house, each public building, each street, that I have been slowly excavating beneath heaps of masonry and earth, the accumulation of the ages; yet I seemed to receive a strange, new impression of them. I saw the whole antique city at a glance for the first time; and I realized that the ensemble of an ancient city was most worthy of study. In fact, comparing the photograph of Ostia with that of Pompeii, one fundamentally realizes the fundamental difference that must have existed between the city of the Tiber and the city of Vesuvius. Archaeologists have until now studied the monuments and edifices of antiquity by themselves and for themselves without considering the surroundings in which they were placed. In fact, we have never had an idea of what an ancient city was as a whole with its public buildings and private houses. And tho in building a city, the chief concern of the ancients was for the strength of the defenses, and salubrity of location, the aesthetic principles which prevail today could not have been entirely lacking.

ART AND ARCHAEOLOGY

The plan of the streets, the arrangement and height of the dwellings, the many arcades, the diverse character of the buildings, the various coloring of walls, roofs and terraces of the houses, the location of parks and gardens—all these elements doubtless gave individuality of character and aspect to each city. But what was this aspect? What was the difference between the city plan of Constantinople, and the city plan of Rome? What was the character of Ostia compared with Pompeii?

These photographs, taken from the clouds, will help us to reconstruct the ancient city as a whole, and invite us to consider the relation between building and building.

The architect, Raymond M. Kennedy, a student of the American Academy in Rome, was moved by the desire to reanimate the aesthetic principles of an ancient city in making his reconstruction of the theatre and piazza of Ostia. I have the pleasure of reproducing a photograph of this brilliant reconstruction in which are associated the culture of the archaeologist and the talent of the architect, and which gives new life to the imposing public buildings and makes us live in the inspiring atmosphere of the cosmopolitan city of Ostia.

Thus archaeology, architecture and aviation have united to throw new light upon, and give new life to, the glorious past of Rome.

GUIDO CALZA.

The Kansas City Fine Arts Institute.

Our readers will be pleased with certain news from the Middle West not only because of their general interest in art developments throughout the country but also because it concerns the most recently elected member of our editorial board. Mr. Virgil Barker, whose articles and book reviews have been a feature of ART AND ARCHAEOLOGY during the past six months, has been called to fill the position of Director of the Fine Arts Institute of Kansas City, Missouri.

The Institute has moved from a down-town office building into a large and beautiful residence in the most charming and easily reached quarter of the city, thus gaining about five times its former space. Much greater financial support is in sight—and of course, no art institution can exist, much less develop, without the utmost generosity in this respect. A decided effort is being made by the Institute, heartily supported by the local newspapers and the Chamber of Commerce, to awaken a widespread popular interest in its work and aims. It is to be earnestly hoped that this effort will meet with the response which such an undertaking deserves and that later ART AND ARCHAEOLOGY will have the pleasure of recording results of the most encouraging nature.

All the more importance attaches to this movement in Kansas City because it may prove to be merely preliminary to a future development of national importance. The most commanding site in town has already been acquired and two million dollars already subscribed for the erection of a Liberty Memorial. The location, a hill of over thirty acres directly in front of the new Union Station and overlooking on the other side the lovely reaches of Penn Valley Park, is of such exceptional beauty that it might well form one of the largest and most artistic civic centers in this country. With the proposed Liberty Memorial as a nucleus, all the cultural institutions of the city could be fittingly housed immediately around. With the Mary Atkins bequest practically in hand and ultimately that from W. R. Nelson, Kansas City should immediately support its Fine Arts Institute in such generous fashion as to make unmistakably plain its worthiness of those most enviable gifts.

Exhibition at the Ehrich Galleries, New York.

At the Ehrich Galleries the first exhibition of the season is given to a group of painters mostly of the seventeenth and eighteenth centuries. Salient among them is the portrait of "Lord Salisbury, Sportsman" by Thomas Barker, or "Barker of Bath" who flourished at the end of the eighteenth century and beginning of the nineteenth. Among the other paintings is a luscious portrait of a buxom lady by George Henry Harlow. We have lost the trick of such reds as the artist put into her cheeks and lips, her old rose scarf and the velvet band on her round young wrist. "A Brahmin," by Romney, is an unusual example of his work. Antoine Monnoyer is represented with a decorative panel of flowers—again magnificent reds; other pictures are by Giuseppe Pannini, Thomas Hand, Sir William Beechey, Antoine Vestier, Jean de Fontenay, and David Teniers the Younger. This exhibition will be followed by an important group of pictures by Sully.



Ettore Cadorin's War Memorial at Edgewater, N. J.

Edgewater, N. J., will soon boast a memorial to honor the boys who participated in the Great War. This photograph shows, as a part of it, a high relief in bronze which represents a soldier, a marine and a sailor setting out for "the great adventure." An important feature of it is that two of the figures are almost statues in relief, while the third one is almost bas-relief. There is a lot of idealism in the faces, each of which represents a true American type.

This splendid work is by Mr. Ettore Cadorin, the well known sculptor, noted especially for his statues in St. Mark's Square in Venice and for a memorial to Wagner also in Venice. Mr. Cadorin is now working on a bas-relief in bronze which will complete the memorial; the bronzes will be mounted on a block of Palisades granite and will be placed in the park of Edgewater overlooking the Hudson.

The memorial was ordered by the Borough of Edgewater, Mayor, Henry Wissel. On the Committee are Mr. R. B. Burgess, Mr. D. Davies and Mr. L. Kleiser. A celebration will take place at the unveiling next fall.

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Summer Exhibition of Gallery on the Moors, East Gloucester.

The exhibitions at the summer colonies along the Eastern New England shore, have become notable events and writers and critics have come to regard them as almost of the same importance as the big winter shows in the cities.

The charming "Gallery on the Moors" at East Gloucester, has the most picturesque setting and surroundings of all the exhibit places, beside being a little picture in itself, design by Ralph Adams Cram, the distinguished architect, as a studio for Mr. and Mrs. W. E. Atwood, but primarily that the painters of the East Gloucester Colony might have a place in which to hold exhibitions. The building is partly stone, partly of wood and timber, plastered and tinted grayish pink. It is approached by a stone path bordered by rocks and flowers and from the tiny porch one looks over the moors to the sea beyond.

The exhibition this year, during August, was selected by a jury chosen by ballot by the artists. A great collection, some seven or eight hundred pieces, was submitted and the work of the jury assumed the significance of a Corcoran, or Pennsylvania Academy show. Out of the number was chosen seventy-five paintings, fourteen pieces of sculpture and a group of etchings.

The hanging was very well done, not over crowded and well arranged as to color and subject. In the small vestibule hung with blue curtains, were the water-colors, a group of colorful pictures by Harry De Maine, and a charming "August Day" by E. Parker Nordell.

Mrs. Nordell and her husband, whose picture, "The Seamstress" occupied a post of honor in the gallery, have a charming studio in Gloucester overhanging the Bay.

Opposite his picture, dominating the room was Hugh H. Breckenridge's "Nude with Still Life," a brilliant painting of lamp light, or fire-light—a most remarkable effect of a "prismatically illumined girl" sitting by a gaily covered table which held a dish of gorgeously luscious fruit. Near it hung, in striking contrast, the exquisite portrait of Convere McAden, by Camilla Whitehurst, the clever Baltimore painter. The picture was seen in Washington at the exhibit this winter at the Corcoran—a lovely little girl in white, wearing a large white bonnet tied under her chin. The innocent, childish expression and pose and the fine execution made it one of the gems of the collection.

Nearly half of the exhibitors were women and they made a most creditable showing. Washington was represented by Bertha E. Perrie in a delightful "Quiet Moment," a characteristic Gloucester picture of the fishermen's boats at the docks, Marguerite C. Munn in "Manor Gates," Felcie Waldo Howell, "Drying Nets," a charming mingling of tones of greys, browns and blues.

"The Garden by the Sea," by Irma Kohn was a lovely garden of hollyhocks, poppies and blue flowers, a bird fountain and view of deep blue sea, seen through tall trees.

Mrs. Florence Frances Snell's "The Farm," was a most artistic and clever rendering of a pasture, brown and grey rocks and the soft coloring in the moorland—a more interesting picture really than Henry Snell's "Afterglow."

Hobart Nichols' lovely and poetic "Twilight," a blue gate in a wall, just where a white road turns, tall poplars on either side, with the sea in the distance, was only a Gloucester lane on the way to the Gallery, but an artist's appreciation discerned its beauty, and its resemblance to some rare Italian view. It was the first picture to be sold.

Eban F. Comins' "Juliet in Orange," Alice Schille's "Young Girl," were both strikingly brilliant and effective pictures. The "Shaded Street" by Adele Williams, might be any one of the lovely streets throughout the North Shore villages, where tall elms throw deep shadows over street and old Colonial houses.

The list is a long one and among the painters were H. A. Vincent, Paul Cornoyer, William Baxter Closson, Martha Walter, George L. Noyes, J. Olaf Olson and Frederick G. Hall.

In Sculpture, Anna Vaughn Hyatt showed a small bronze figure of her beautiful "Jeanne d'Arc," Anna Colman Ladd "A Winged Youth." Albert Henry Atkins' "Naiad-Dryad," which was made for Mr. W. E. Brigham's garden was a pretty conception of a wood-nymph and sea-nymph.

P. Bryant Baker, in the "New Age," showed a youth with hands uplifted rushing forward to ambition and success, to the new and better world that promises. Louise Allen's "La Baigneuse," an exquisitely graceful and beautifully modeled figure occupied the center of the Gallery.

The group of etchers represented were: Lester G. Hornby, James E. Thompson, Frederick G. Hall and Arthur W. Heintzleman.

H. W.

ART AND ARCHAEOLOGY

Recent Sales in London and Paris.

Prices paid for books, manuscripts, pictures and prints at the sales in London, make exciting reading, especially for collectors.

Although many collectors are obliged to part with their treasures, eager purchasers are invariably on hand to pick them up. First editions, presentation copies, and original manuscripts are generally the prizes sought.

At the sale of the manuscripts and books belonging to the late Moncure D. Conway, in June, \$4,000 was paid for the manuscript of the first copy in Rudyard Kipling's "Jungle Book." It is said to differ very much from "Mowgli Brothers," as published in the "Jungle Book" and was probably his first conception, which he afterwards changed. It is also a "presentation copy" as it contains the inscription on the first page, "Susan Bishop, from Rudyard Kipling, February 1893."

Another interesting item in the same sale was the original manuscript of Mark Twain's English edition of "Tom Sawyer," which appropriately enough was purchased by a Mr. Sawyer for \$825.

The first issue of the first edition of Walt Whitman's "Leaves of Grass" with a letter of Whitman's to Moncure D. Conway, enclosing a letter from Ralph R. Emerson to Whitman commending the book, was well worth the \$600 given for it.

The sale of the great Henry Huth Library began in 1911 and was completed this year in June, realizing up to the final dispersal \$1,174,670. In addition, the autograph letters brought \$65,455, the engravings and woodcuts \$72,200.

The Library contained many rarities and wonderful Shakespeare Folios and Quartos that are now in the Elizabethan Club Library at Yale University, which are not included in the above prices.

In Paris, the famous Beurdeley collection of old and modern masters, sculpture and prints was a great success, notwithstanding the tax bill, which everyone feared would affect prices seriously.

There is no more tragic figure in the history of Art than Charles Méryon, the brilliant French etcher, who died insane, having suffered poverty, hunger and a broken heart. In the Beurdeley Collection his "L'Abside de Notre Dame" brought 30,600 francs. In the early days of his poverty this same print he sold for one franc and a half, to pay for his supper! The "Pont au Change" brought 9,500 francs and "Le Stryge" 8,500 francs. It was not until he was locked away in a madhouse, when he could do nothing more, that appreciation of his work was given.

The "Isle of Artists."

The *American Art News* prints the following from the *N. Y. Times*—"The beautiful island in Lake Como, famous for its associations with Pliny and with Julius Caesar's colonies of Greeks who settled in Lombardy, will hereafter be known as the 'Isle of Artists.'"

In admiration for the Belgian people and the conduct of their monarch throughout the war, the former proprietor of Comacina Island, Signor Caprini, bequeathed the isle to King Albert, and in his will expressed the wish that it might serve some noble purpose in which Italy also could share. King Albert has now sent to Italy M. Destree, Minister of Arts and Sciences, to hand over the property to the Italian Government with the object of making this spot a restful retreat and a center of activity for those who have devoted their lives to art.

Under the auspices of the Academy at Milan, pretty villas are to be built for artist residents and the place will be transformed into a little capital for promoting industrial and fine arts in the Italian lakes district.

This will doubtless be much of the same character as our own "artists retreats," the Edward McDowell Memorial Association at Peterborough, New Hampshire, and the beautiful country estate of Laurelton Hall, Cold Spring Harbor, L. I., which has recently been given by Mr. Louis C. Tiffany as an Art Institute, to be known as the "Louis C. Tiffany Art Foundation."

There is an endowment of about \$1,000,000. It is not intended for art students, so much as the artists who have finished their studies at the Academies, and are at work at their various professions.

Such peaceful environments as these colonies furnish, should produce the highest quality of work of which the men are capable, and the idea of these bequests is inspirational. H. W.

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The Parthenon at Nashville, Tenn.

(The following notes were obtained through the courtesy of Mr. George Julian Zolnay, the sculptor who has been entrusted by the city of Nashville with the reconstruction of the sculptures of this great Temple. An illustrated article on this work will appear in an early issue.)

Nashville is acquiring the distinction of being the only city in the world to possess an exact replica—exact to the inch—in permanent form, of the Athenian Parthenon.

The temporary replica of this great structure of the past was originally erected to house the Art Exhibit of the Tennessee Centennial Exposition of 1897, with no intention of permanence. But it seems that the mysterious power inherent in all great masterpieces had cast its spell over the people who demanded its preservation. By patching it year after year, it stood the ravages of time until finally it could be patched no longer and had either to be torn down or made permanent.

The task of studying the problem of reconstruction was entrusted to Mr. Russell E. Hart, a local architect of great ability and a scholar of classic architecture, who, having come to the conclusion that marble would be too susceptible to the action of the inevitable city smoke as well as too costly, it was decided to take advantage of our improved methods of concrete construction.

There remained, however, the problem of color which was solved by the use of crushed yellow Italian marble which, combined with a special sand and white Portland cement, produces a beautiful stone-like cream-colored texture to be used on the columns and plain surfaces.

The great problem, however, was the application of the various colors to the ornamentation and back grounds of the sculptures (works) which, in turn, was solved by the use of Zolnay's synthetic stone, Petrinite, in which the colors, instead of being applied to the surface, are made part of the stone itself so that no erosion is possible.

An accurate reconstruction of the figures, of which there are over two hundred, is made possible by a recent publication of photographic reproductions of every remaining fragment preserved in the great art museums of the world. These reconstructed models will be reproduced in Petrinite which, according to all calculations will last indefinitely. Thus, what is considered man's greatest masterpiece of ancient times will stand as a monument to the vision of the men who compose the Board of Park Commissioners of Nashville and add to that city's claim of being the Athens of the South.

Activities of the Arts Club of Washington.

The Carillon Committee of the Arts Club entertained at a dinner at the Club House September 15, 1920, the Directors of the General Federation of Women's Clubs, who were then in session in Washington, and requested their cooperation in the nation-wide project for the erection of a bell tower and carillon as a national peace memorial to the American soldiers, sailors, and marines of the world-war. The project contemplates the use of the building not only as a school for master carillon players, but also as a museum for relics from the battle-fields of France and Belgium, and a place of assembly for patriotic purposes. Letters have been received from the governors of forty states endorsing the movement, and it has been commended by various organizations. The Council of the General Federation has appointed a committee to report at its next meeting, when action will be taken.

General Meeting of the Archaeological Institute of America.

The twenty-second General Meeting of the Archaeological Institute of America will be held at the Johns Hopkins University, Baltimore, Tuesday, Wednesday and Thursday, Dec. 28-30, 1920, in conjunction with the American Philological Association. The forty-first annual meeting of the Council of the Archaeological Institute will be held during this period. Members having papers to present will kindly communicate with Professor George M. Whicher, General Secretary, Columbia University, New York, N. Y.

A Correction.

We wish to correct an error in the National Monuments Number of ART AND ARCHAEOLOGY (August 1920) pp. 42, 43, due to a confusion in the use of the word "Aztec." The Yucca House National Monument is at Aztec Springs, Colorado; the excavations conducted by the American Museum of Natural History are at Aztec, New Mexico. Mr. Morris excavated the Aztec Ruin and not Yucca House; and the publication of the American Museum referred to deals with the Aztec (N. M.) Ruin. Hence the caption of the illustration on page 43 should read merely, "East Wing, Aztec Ruin from the South."

BOOK CRITIQUES

Archaic England, by Harold Bayley, Philadelphia, J. B. Lippincott Co. 1920, pp. 894.

Mr. Bayley tells us that his work "is an application of the jigsaw system to certain archaeological problems" and indeed it does remind one of the tale of the kind friend who, desiring to alleviate the weariness of his convalescence, sent to a sick man a jigsaw puzzle of the Field of the Cloth of Gold in which he had mixed a few pieces of the map of Palestine "just to make it interesting." No one who casts his net so wide and far as the writer has done can fail to capture some interesting fish, but it must be admitted that with them have emerged from the deep some strange monsters and many and various objects of more than dubious value. The author commences with the satisfying thesis that all philologists and most archaeologists know little of what they have sat down to write about. Max Muller "uses words in a loose sense;" the etymologies of Skeat and Murray are very often plainly wrong;" "one has only to refer to their pages to realize the ignorance which prevails as to the origin and the meaning of the most simple and everyday words." After this painful exposure of those whom we have supposed to be masters of their subject, Mr. Bayley proceeds to develop his own ideas of etymology, being careful, however, to warn us that "in a study of this character there must of necessity be a disquieting percentage of 'probablys' and 'possiblys'." "This," he adds, "is deplorable." Just so. Amongst these probabilities and possibilities let us consider his views as to the name John. Mr. Bayley is greatly impressed with the importance of this name. "The Irish Church," he tells us "attributes its origin to disciples of St. John" a new fact for ecclesiological students. "The Gaelic for John is *Jain*, the Gaelic for Jean or Jane is *Sine*, with which I equate *Shine*, *shone* and *sheen*, all of which have respect to the sun, as also had the arabic *Jinn*, *genii*, and '*Gian Ben Gian*' a fabulous world-ruler of the Golden Age." It is painful to have to differ but as a mere matter of fact the Gaels of today and indeed of all days, who were christened John, write themselves down as either *Sean* or *Eoin*, neither of which words is pronounced in the least like *Jain*. "Sinjohn" too, a corruption which surely does not need explanation, also has an esoteric meaning for "it was always sunshine." Again Sintan and Sinclair have

their meanings quite apart from what we now learn to be the common error that they are vulgar abbreviations of St. Anne and St. Clare, both, of course, historical personages. What really happened was that the Christian Church transformed "*San Tan*, the *Holy Fire*, into St. Anne, *Sin Clair*, the *Holy Light*, into St. Clare." We have searched but nowhere found an explanation of the fact, claimant of Mr. Bayley's attention, that *Sellenger* is a not uncommon vulgarisation of St. Leger. There cannot but be some deep significance underlying this fact. Even St. Anne's husband does not escape for "Joachim is the Joy King."

Place names are also illuminated by the rays of Mr. Bayley's system of etymology. Clerk-enwell is not, as generations have supposed, derived from the clerks or clerics of that part of London but from one of the varieties of Irish Fairy, the *cluricaune*. One further gem must suffice to show the treasures contained in this mine. "Near the Shannon in Ireland, and in close proximity to the church and village of Shanagolden, is 'castle' *Shenet* or *Shanid*, attached to which is a rath or earthwork. * *

* * * As it is a matter of common knowledge that the worldwide wheel cross (there is a cross path in the rath in question) "was an emblem of the sun, I should therefore have no scruples in connoting Castle Shenet with the Primaeval *jeyantl* or the Golden *Shine*; and suggesting that it was a sanctuary originally constructed by the Ganganoi, a people mentioned by Ptolemy as dwelling in the neighbourhood of the Shannon. The eponymous hero of the Ganganoi was a certain Sengann, who is probably the original St. Jean or Sinjohn to whom the fires of St. Jean and St. John have been diverted." And so, as we began, we close on the note of John. But surely since the spacious days of Stukely and Vallancey, when personal imagination was the standard of archaeological theory there has never appeared such a collection of singular possibilities and probabilities.

SIR BERTRAM WINDLE.

The Life of Paul, by Benjamin Willard Robinson, Ph.D. Chicago, The University Press, 1918. xiii+250 pages, \$1.25.

The Bible writers were men of their time. They wrote for the people of their own age. To interpret them aright, we must understand

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the period when they lived. This requires a knowledge of the customs, manners, antiquities, history, geography, civilization and religions. This is especially true of the apostle Paul who was the scholar among the authors of the New Testament books. Paul was influenced by his native city, Tarsus, the heathen religions, the contemporary philosophy and by the Greek-speaking synagogues. For the first time we are now becoming acquainted with Paul's world. Ramsay in such books, as "The Cities of St. Paul" and "St. Paul, the Traveler," has done much. Deissmann's volumes in "Light from Ancient East," and "St. Paul," throw a flood of light on the letters of Paul. Wendland's "Die Hellenistisch-Römische Kultur" is a masterly survey of the influence of Greek and Roman civilization on Judaism and Christianity. Heretofore we have lacked a volume that could briefly combine all the best recent contributions to the interpretation of St. Paul.

This want has now been admirably supplied in Prof. Robinson's "St. Paul." The work, containing ten chapters, opens with an account of the Mediterranean life in Paul's day dealing with such topics as The Mediterranean World, The Jews In Palestine, The Jewish Dispersion, Political and Social Conditions in the Empire, Philosophies and Mystery-Religions, Emperor-Worship and the Fullness of Time. In succeeding chapters, at every stage of the apostle's work as a teacher, preacher and writer, Prof. Robinson has gathered whatever throws light on Paul's words and works.

The epistles of Paul are outlined and woven into the narrative where they originated so that we can see at a glance the circumstances which called them forth. This furnishes a historical basis for the letters and makes them very interesting reading. At the end of each chapter are lists of the more important works for supplementary reading. The book has four appendixes containing a chronological table, a reference library, topics for special study and an outline of a life of Paul. There are full indexes of subjects and scripture passages. The work is to be highly recommended as a most important contribution to the intelligent study of Paul's life words and works. The purpose of the author expressed in the preface, has been admirably fulfilled: "The purpose of this handbook is to serve as a guide in so reading the ancient in the light of the modern that the student will be able to derive

a clear and accurate conception of the apostle and his achievements."

GEORGE S. DUNCAN.

Miniatura or the Art of Limning by Edward Norgate. Edited from the Manuscript of the Bodleian Library and collated with the Manuscripts by Martha Hardie. Oxford Clarendon Press. 1919.

Martin Hardie has rendered a distinct service in his edition of *Miniatura or the Art of Limning*, by Edward Norgate. He has prefaced the edition with a brief but comprehensive introduction. The treatise itself, on a subject of perpetual interest, is sound and explicit as to technicalities of the art, and quaintly charming as an essay. It may, with truth, be called intimate, so affectionately does our author handle his matter. For example, in speaking of "English Oker" he calls it "a friendly and familiar color." But when he speaks of Orpiment as unfit for this "exquisite Art" and "fitter" for "coulour Mapps" one is forced to smile again at the possible differences of opinion among doctors, recalling Whistler's remarks about "tender tones of orpiment."

Quite apart from the many detailed and interesting recipes and rules for actual procedure there are dispersed throughout the text many bits of comment and criticism much worth while. The praise of "Industry and practice" as fundamental to success in this, or any other art, recalls Coleridge's dictum to the effect that common sense and the willingness to work are the chief ingredients of genius. And how fine a power of discrimination he has Norgate shows when he says of the drawing of "the excellent Vandike" that it was at first "neat, exact and curious" but that he was "in all his later drawing ever judicious, never exact." "Holbeene" he calls "soe rare generall and absolute an Artist as never to imitate any man nor ever was worthily imitated by any." And yet, in closing, Norgate says; "For all Painting in general I look upon but as lace and ornament and without which a kingdom may subsist." This raises an ancient question which is always fresh, and one of peculiar concern to present civilization. The unique interest of this charming little book lies largely in this very fact. It reflects personality and is therefore of the old that are ever young.

ALFRED M. BROOKS.

ART AND ARCHAEOLOGY

Etchers and Etching. Chapters in the History of Art, together with technical Explanations of Modern Artistic Methods. By Joseph Pennell. Pp. XVIII—357. New York: The Macmillan Co., 1919. \$15.00.

This is a large, beautifully illustrated, and expensive volume written in Mr. Pennell's characteristic indignant but humorous, lively, and amusing style. The book is divided into two parts: the first is historical and is a study of the work of the great etchers. Meryon proves to be no etcher but only a fad. Whistler receives high praise and the chapter on Whistler is one of the best and most original and valuable, especially when we remember how intimately acquainted with Whistler Mr. Pennell was. One will discount or take as humorous the fine frenzy in which Mr. Pennell indulges, even where he waxes so wrathful against professors of the fine arts and anaemic humpback newspaper reporters. Mr. Pennell's language, as we have noticed in his recent exhortations of the sign-boards at Princeton Junction and elsewhere, is delightful, even if exaggerated, and will attract notice to points which need to be driven home to the minds of many.

The Technical section, based on lectures delivered before various societies, academies, and schools in Europe and America, is even more interesting. There is nothing dry about it and it is full of personal experience. Here is a good account of inks and papers and etching grounds and tools, of biting and dry point, and mezzotint and aquatint, of printing, of trials and states, of framing and publishing and preserving prints, of arranging a print room and making a catalogue. Every known method of etching is described and the descriptions are accompanied by examples of the work of the most distinguished artists in etching of old and modern times and by original plates by the author himself.

The book will prove useful to students, collectors, and all who derive information as to the art of etching and the many plates will be a thing of beauty and a joy forever to all lovers of this important form of art. D. M. R.

The Johns Hopkins University.

Studies of the Human Figure, by G. M. Ellwood and F. R. Yerbury. Boston, Marshall Jones Co., 1920.

This is a valuable text-book for classes in drawing from life, with its 87 full-page plates, and its instructive notes on drawing and anatomy, and is useful to all students of the human figure.

A Handbook of Red-Figured Vases, signed by or attributed to the Various Masters of the Sixth and Fifth Centuries B. C. By Joseph Clark Hoppin. 2 vols. Pp. XXIV, 472 and VIII, 600. Illustrated. Harvard University Press, 1919. \$8.00 per volume.

Professor Hoppin's life-long study of Greek vases, his many articles in this field, and his recent book on *Euthymides and his Fellows*, lately reviewed in ART AND ARCHAEOLOGY, have made him one of the best authorities on vases. He was thus especially fitted to produce an illustrated corpus of signed Greek vases, and the present two volumes bear testimony to endless labor and detailed research as well as to Professor Hoppin's sound scholarship. All the artists identified by that great English scholar of Greek ceramics, Beazley, have been included, though not illustrated, so that the work is right up-to-date and a most valuable compendium and reference-work. It is remarkable, considering the difficulties of getting photographs in war times, how very few signed vases (less than 25) are not illustrated. In many cases good illustrations of signed vases appear here for the first time and in some cases new signed vases such as my Talaos pyxis are here first published. The material is marshalled with full bibliography under the various painters and potters in numerical order alphabetically by cities and their museums, the signed vases followed by the attributed vases and by a list of subjects and shapes employed by each master. For a work of such infinite detail and countless references there are very few misprints or minor mistakes (see my longer review in *The Art Bulletin*, vol. II, No. 2, pp. 123-128). These two volumes were well worth doing and will be invaluable for purposes of reference. They are one of the most valuable contributions and practical helps to the study of Greek vases which have appeared in recent years. They will be useful to the student of Greek ceramics in particular and to the student of art in general. Let us hope that Professor Hoppin will soon give us a similar volume for black-figured vases, for which I understand he is now gathering the material. D. M. R.

The Johns Hopkins University.

Hellenistic Sculptures, by Guy Dickins, with a preface by Percy Gardner. Oxford University Press, 1920.

This volume, by a former Fellow of the British School at Athens, who died of wounds received in the battle of the Somme, was prepared for publication by his wife. To Guy

ART AND ARCHAEOLOGY

Dickins we are also indebted for a volume of the Catalogue of the Acropolis Museum, which appeared a few years ago, and for several valuable archaeological papers. The preface, by Percy Gardner, is a tribute to his thorough scholarship. Professor Gardner regards this work, though incomplete, as the best that has been written on the subject, and expresses regret, in which every reader will join, that the author could not bring his rich harvest to completion. Mr. Dickins treats in single chapters the Schools of Pergamon, of Alexandria and of Rhodes, and the Mainland Schools during the Hellenistic Age. He concludes with a chapter on Graeco-Roman Sculpture. Gardner adds as an appendix a list of Dickins' published works, with a summary of their purpose and contents. The book contains 53 illustrations, giving a fairly complete survey of the entire field. The author is rich in original observations, and has gathered together in concise form the best that is known of this interesting period of Greek art. The work will win prompt recognition as the most satisfactory and available handbook on the subject of Hellenistic Sculpture.

M. C.

The Gloss of Youth, by Horace Howard Furness, Jr., A. B., Litt. D. Philadelphia, J. B. Lippincott Company, 1920. \$1.00.

Shakespeare lovers and all who are admirers of the scholarly Variorum volumes will enjoy this delightful one-act play by Dr. Furness, Jr. The theme is an imaginary episode in the lives of Shakespeare and the collaborator of his later years, John Fletcher. The great dramatist, though scorned by the "scholars" of his day, peers into the Future through "the gloss of youth," and sees the security of his fame. There is a spirited dialogue between the lad Noll Cromwell of fourteen, as King Harry, and Jack Milton aged ten, as Hamlet. Shakespeare overhears, and at length takes part in their animated discussion. Written for performance at the Shakespeare celebration of the dramatist's birth at the Edwin Forrest Home, Philadelphia, April 23rd. "The Gloss of Youth" was successfully presented by members of the Franklin Inn Club, and has been accepted for the Shakespeare festival at Stratford-on-Avon, in August 1920.

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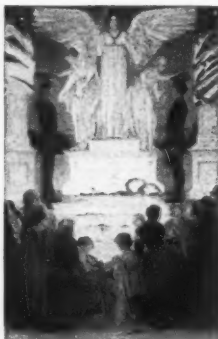
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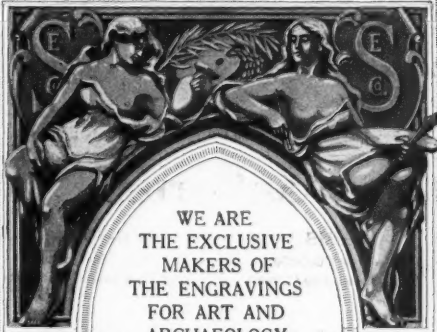
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